

The Modern Language Journal

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Entered as second class matter, April 26, 1920, under Act of March 3, 1897, at the post office at Menasha, Wis. Acceptance for mailing at the special rate of postage provided in Section 1103, Act of October 3, 1917, authorized September 24, 1918.

THE MODERN LANGUAGE JOURNAL is published monthly from October to May, inclusive, by the National Federation of Modern Language Teachers.

The subscription price is \$2.00 a year; 30 cents a single copy, postage free. Foreign postage: Canada, 20 cents; other foreign countries, 25 cents extra.

Communications for the editors, books, and manuscripts should be addressed to B. Q. Morgan, Managing Editor, University of Wisconsin, Madison, Wis.

All business letters and advertisements should be addressed to C. H. Handachin, Business Manager, Oxford, Ohio.

The Modern Language Journal

Published by

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The Modern Language Journal

Vol. XIV

APRIL, 1930

No. 7

SPEAKING-VOCABULARY IN A FOREIGN LANGUAGE ONE THOUSAND WORDS

Author's Summary.—The schoolmaster's problem is to predict future needs, and to supply varied needs in one class. The Direct Method brought the schoolmaster face to face with his old problem. Word-frequency lists as an attempt at solution: their deficiencies. "Basic English" as an attempt on different lines.—Indications of the probable solution of the problem.

THE scene is the cell of the Abbé Faria in the Prison of the Château d'If. The persons present are the Abbé and Edmond Dantes (later to become Count of Monte Cristo).¹

"I do not speak modern Greek as well as I could wish," continued the Abbé; "but I am trying to improve myself."

"Improve yourself!" replied Dantes. "How can you manage to do that—in a prison, with no books?"

"Why," replied the Abbé, "I made a vocabulary of all the words I knew; turned, re-turned and arranged them, so as to enable me to express my thoughts through their medium. I know nearly one thousand words, although I believe there are nearly one hundred thousand in the dictionaries. I cannot hope to be very fluent, but I certainly should have no difficulty in expressing my wants and wishes; and that would be quite as much as I should ever require."

The writer came across the above passage of Dumas' great novel under curious circumstances, for it so happened that he was actually dealing with a vocabulary of one thousand words at the time: in fact he was engaged in transposing Volume I of Monte Cristo (up to the finding of the treasure) into a vocabulary consisting of exactly 1072 words, namely that taught in the *New Method Readers* IA to III.² No other words were used (save four,

¹ *The Count of Monte Cristo*. Collins Clear Type Edition, Vol. I, page 184.

² Longmans Green & Co.

Mad, Treasure, Swim, Knife); and even these might have been evaded at the cost of some loss of elegance.

It appears therefore that the Abbé underestimated the power of expression in a foreign language which is conferred by a vocabulary of only one thousand words. So far from being able merely to express his "wants and wishes" we found him able to tell the whole story of his life—and the touching scenes of his death also, as well as the whole history of his companion, Edmond Dantes. Nor is the narrative halting and awkward; it runs smoothly and easily and is in no way distinguishable from any ordinary tale of a similar character. It is not a synopsis, nor a "Story of Monte Cristo, Told to Children"; it is the whole story told almost sentence by sentence from the book; such condensation as there is, is largely due, not to the exigencies of vocabulary, but to the omission of incidents in the first volume which owe their significance mainly to their bearing on the second volume, "The Revenge of Dantes" (which has been omitted), or else to the need of keeping the book to approximately the same size as the others of the series.³

In this particular vocabulary all wide changes of meaning or difficulties of inflexion are listed as separate words or noted as usages; hence it is possible to estimate with some exactness what labour is involved in learning to use it to its fullest extent, although the system has not been in use long enough for it to be possible to produce an actual experimental verification. A Bengali child starting at 8½ years of age would, in our opinion, take three or four years to master it. A child starting at a later age (e.g. 10-11) and with a better grounding in the vernacular should achieve it in three years.

We shall indicate below certain limitations in the potentialities

³ The passage quoted above, written in a vocabulary of 1072 words, runs as follows:

"I do not speak Greek as well as I could wish, but I am still trying to become better at it."—"How?" said Dantes. "How can you hope to do that in a prison with no books?"—"I wrote down all the words I knew. I turned them this way and that and used them in every possible way so as to make myself able to express my thoughts with them. I know about one thousand words, which is all that is really necessary, although I believe there are over one hundred thousand words to be found. I cannot hope to speak very quickly or gracefully, but I should certainly find it quite easy to express my needs and my wishes, and that would be quite as much as I should ever require."

of this thousand-word vocabulary. For the present let it suffice to note that this vocabulary, which a young child can learn in three years, is capable of telling in easy and effective style a 50,000 word novel. If after three years' of French an English boy sat down and wrote a "full dress" novel in easy and correct French we may take it that the most exacting French master would be satisfied.

Now it is very probable that most boys after three years' study of a foreign language actually do possess a vocabulary of this size. Why then are they not able to do the same? We believe that the reasons are three in number.

1) They have spent a great deal of time on activities which do not help them to speak the language.

2) They have learnt a large number of words which are of very little use to them.

3) They have not fully mastered the use of the words which they are supposed to know.

Indeed they are like a carpenter with a large box of tools which he cannot use efficiently, compared with one who is expert in the use of a few.

But the root reason is one, and one only: *The schoolmaster has never really faced his problem in teaching a foreign language. He has, on the contrary, tried to avoid it, lest he be compelled to admit the impracticability of his task.*

THE PROBLEM OF THE SCHOOLMASTER

The problem of the schoolmaster is this: he has to teach *Thirty Children*. Both words are significant, as will be seen if we take the opposite. The opposite of 'Thirty children' is *One Adult*. In dealing with one adult we know precisely why he wants the subject and what he wants it for, and we have to cope with only one such set of requirements at once. An adult who comes to a teacher and asks to be taught a foreign language, does so for some specific reason (or reasons). A specific reason implies a specific vocabulary—some particular business connection, or travel (with certain specific interests). Any such specific vocabulary is capable of analysis, of tabulation, of arrangement according to relative importance of words, etc.; and, according to the time and energy which the pupil is prepared to spend, we can give him something which barely meets his needs, or which meets them liberally.

But a teacher has to deal with thirty children. Even if they

were all sure to follow their fathers' footsteps he would have thirty different requirements to cope with; actually they may each of them grow up into anything. They have this only in common, that they will all probably find French useful to them in their future lives—but *what* French, for what purposes, the future alone can tell. This indeed is the problem of a teacher all through the curriculum. He is always trying to teach something of generalized utility because he cannot foretell the future—nor could he cope with its diversity even if he could foretell it.

In the old days the schoolmaster got out of his difficulty with the help of the obliging psychologist. "I am not teaching this subject for itself," he could say; "I am giving Mental Discipline, a generalized power which can be transferred to and applied to any future needs."—That theory of "mental discipline" and "transfer of training" has now very largely been exploded. A subject, if properly taught, does certainly convey some generalized training, but it is not necessary for it to be useless in order to convey such training. That training may be conveyed by any subject if it is properly taught; and, if by any subject, why not let it be a useful one?

In the case of Modern Languages the Discipline Theory never possessed much potency—save as an obstacle to the inclusion of the subject in the curriculum at all. If the child was to learn French for the sake of 'mental discipline,' why not make it Latin? However, French was forced in; and the schoolmaster had to think of some way of coping with his problem. He obviously could not teach the whole French language, and whatever part of it he taught would obviously be unlikely to be just that aspect which would actually be needed by each one-thirtieth of his class.

He arrived at a solution.—Whatever each of these thirty children might in the future want to talk about, they would *all* need to talk grammatically. Grammar is the generalized science of a language. Let them receive this generalized training and they would each be able to apply it to the particulars of their individual future circumstances.

The protagonists of the direct method destroyed the security of this position. "Grammar," they said, "is indeed the 'Science' of a language"; a book of grammar tells one all about a language. But knowing *about* a language is not the same as knowing a language,

any more than one can learn to play golf merely by reading Vardon's excellent book on the subject. Language is a skill, and it is learnt by practice. The most that any grammar can do (the most that any book on golf can do) is to save one from making mistakes and from acquiring a bad style."—The moral was that children were to learn to speak French by speaking French, with grammar as an entirely subsidiary study: furthermore (a point in which the Direct methodite scored telling hits on the older method) they were to speak French with a correct accent.

The schoolmaster seized avidly upon the "correct accent." Here was something of generalized utility. Whatever they might become in later life, whatever they might desire to talk about, they would all need a good accent. Hence all modern textbooks in Europe and America begin with a large section on phonetics, and the modern teacher is not complete without his roll of phonetic charts and his gramophone.

As regards the second clause in the direct method creed, the schoolmaster was brought face to face with his problem all over again,—“Learn to speak”—about *what*? “By speaking”—about *what*?

The obvious beginning was to start with the ordinary class orders ('Stand,' 'Sit,' *etc.*), and the furniture and appliances of the classroom. So far so good—and what next? Well, if the child is learning to speak French, presumably at some time in his life he will travel to France. If he is going to travel to France he must learn to speak about the affairs of travel,—about tickets, and luggage, and hotels. And after that?— The class of thirty children (now grown up) has safely reached Paris, and, owing to the teacher's skilful prediction of this journey, they have not been at a loss for a word all the way. So far their knowledge of French has admirably corresponded with their needs. But now one group turns to the right towards the Sorbonne, and another group produces *Baedekers* and goes off sight-seeing, and another with the Firm's visiting card in hand sets off for the business houses, and a fourth turns to the left for *Ciro's* and the *Folies Bergères*. What is the teacher to do?—What should he have done?

In order to see what he actually does do the writer requested a bookseller in Oxford to collect for him all the “modern French textbooks commonly used in English schools.”—We find at this

post-initial state a wide divergence as regards detail, though a general agreement as to treatment: the books all branch off into miscellaneous reading material (fables, stories, articles)—and grammar, just ordinary grammar.

Now the pioneers of the direct method insisted that grammar should be "essentially subsidiary"; but here the grammar is formal, systematic, and for its own sake. The difference is not always sufficiently appreciated, and the 'Direct Method' teacher used to be accused of wanting to cut out grammar altogether. In this formal type of grammar the children are made to learn a word because it illustrates a verb-type or has a peculiar feminine: in the other the children learn the conjugation of a particular tense of a certain verb because that verb (in that tense) is inextricably bound up with what they immediately want to say. The French child learns to associate *écris* and the idea (wrote) just as he associates *fenêtre* and a part of his house. He learns some grammar in order to save himself from false analogies, just as the English child has to be saved from the false analogy, "I writted it." But such 'grammar' is very different from formal grammar; it is unsystematic; it consists merely in foreseeing immediate needs or possibilities of mistakes and anticipating them.

The primary thing in learning a language is the acquisition of a vocabulary, and practice in using it (which is the same thing as 'acquiring'). The problem is *what* vocabulary; and none of these 'modern textbooks in common use in English schools' have attempted to solve the problem. After the initial stage their vocabulary is no more than the miscellaneous collection of words which happens to be cut out by the scissors of their authors.

WORD FREQUENCY AS A SOLUTION

About thirty years ago Rice⁴ made a study of the comparative frequency of use in the language of various English words: his main purpose was the teaching of spelling. Other more elaborate studies⁵ followed, and have exerted some influence on the selection of words in English reading-books intended for English-speaking

⁴ C. A. Gregory, *Fundamentals of Educational Measurement*, Appleton & Co., 1923, page 28.

⁵ For Bibliography see *Bilingualism* (Govt. of India Central Publications Bureau, Calcutta), page 228.

children. More recently the significance of such word-counts has been realized in reference to the teaching of foreign language.⁶

The principle is simple. A tabulation is made of all the words in a large selection from a certain type of material, e. g. Business Letters, and the actual frequency of occurrence of each word is noted. This yields a "Specific word-frequency list," viz: the word-frequency of business communications. In order to obtain a *general* word-frequency list, selections are taken (of varying size according to relative importance) from various types of material. Since "most frequently used" is tantamount to "most useful" and "most likely to be needed" these frequency-lists should, it was thought, serve as a scientific basis for the selection and order of vocabularies in foreign language teaching.

The value of word-counts in the teaching of reading is unquestioned. "Most frequently used in books" is certainly equivalent to "most likely to be encountered in reading"; but it is not quite identical with "most useful in speech." All these word frequency-lists are based upon books. In English the difference between the written and the spoken language is perhaps negligible; but this is not the case in all languages.—A second objection is more important.

There are in Roget's *Thesaurus* over thirty synonyms for the word "Loquacity": any of these is likely to be encountered in reading; but any *one* of them will serve our purpose in speaking. In framing a reading vocabulary we are endeavoring to predict what words are most likely to be met: in framing a speaking vocabulary we are endeavouring to express the largest possible range of ideas with the smallest possible number of words.⁷

Thirdly, the Word-frequency count, as has been pointed out by Ayres, Faucett, and Dolch, is very sensitive to the nature of the material from which it is extracted. The validity of a specific word-count is unquestionable, but no general word-count is of such validity. Thorndike himself says of his list that, had he used

⁶ See the publications of the American & Canadian Committees on Foreign Languages.

⁷ In the actual practice of textbook construction, owing to the problem of the 'Age Discrepancy in reading-material' (*Bilingualism*, pages 238ff) the two vocabularies tend to become identical in the early stages in which the problem of the constructor is to express stories of suitable mental age in the very small vocabulary of the beginner.

less literary material, "‘bricks’ would go up, and ‘angels’ would go down."

If word-frequency lists are valid, one would expect that they would agree as to the selection and order of words. On the first thousand words they do agree; on the second thousand they begin to differ, and after that they differ very widely. The reason for this is that after the first thousand or fifteen hundred words the frequency of occurrence of each individual word decreases very rapidly. Thus in Henmon's French word-list, '*Le la l'*' was counted 28,000 times but '*Docteur*' only 28 times, and '*Grandmère*' 5 times. The probable statistical error of such small numbers is obviously very great. The latter part of a word-frequency list consists of a large number of words all encountered a very small number of times, and a few occurrences less or more, owing to some chance difference in the selection of material, will promote (or demote) a word by dozens or even hundreds of places on the list.

BASIC ENGLISH

Mr. C. W. Ogden⁸ has attacked the problem from a different direction. Instead of trying to find which are the most frequent words, he has endeavoured to discover which are the essential ideas that we desire to express, and to frame a vocabulary which will express those ideas most economically. For example, with the help of a cube one may work out what are all the essential directions (up, down, across, etc.). Similarly one may note the essential muscular movements (push, pull, lift, etc.), the colours, the numbers, and so on. He attains economy by excluding all synonyms (including words whose meaning may be expressed by short phrases consisting of words already contained in the list). He also eliminates verbs. Most, or perhaps all, sentences may be expressed in two ways, either with the meaning in the verb, or in the other words. *Example*: "I disembarked = I got off the ship." Since verbs are the foreigner's main difficulty, Ogden proposes to eliminate them, or rather to limit the verbs contained in his list to a small number of colourless 'operators'—mere links, such as *Is*, *Get*, *Give*, *Do*. His list of 850 words contains only 15 verbs. (Ogden does not suggest that this system is practicable in languages other than English.) It is claimed that with this list of 850 words any foreigner

⁸ *Psyche*, Oct. 1928 to July 1929, especially Jan. 1929.

may be enabled, within a minimum of time, to express almost any idea.

The elimination of synonyms is a sound point, which had been previously noted in reference to the construction of the early stages of the *New Method Readers*.⁹ The elimination of the verb which duplicates a simple 'verb-noun' phrase is suggestive as another device for economizing vocabulary, but we should not feel inclined to adopt it as a universal principle, not to use the device much after the initial stages, when the strictest economy of words is necessary. The objection involves a point of style. It is certainly true that most things in English can be expressed either "with the meaning in the verb" or "with the meaning in the other words," but it is to be added that the main characteristic of simple colloquial English is that it tends to get the meaning into the verbs, and that a complex and heavy style tends to do the opposite. Mr. Ogden has given two examples of the capacity of his vocabulary; one is an extract from a treaty and the second a scientific article. On the other hand, the writer experienced some difficulty in putting a passage from a novel into this vocabulary.

Ogden criticises Thorndike's word-frequency list as including words extremely unlikely to be of use to the foreign student (or even to an English child), e.g. *Alfalfa*, *Annal*, *Bannock*, and for omitting such words as *Psychology*, *Physiology*, *Hygiene*, *Wireless*. It is to be noted that the words so criticised are selected almost entirely from the very low frequencies. (The three examples above are 6300th, 7700th, and 6900th.) In view of this Thorndike might justly argue that, so far from indicating these words as useful, he has indicated them as not likely to be useful. But, as shown above, it is very questionable whether these lower stages of a word-frequency could indicate anything at all. Professor Thorndike may also retaliate by criticising Ogden's selection of "Useful Names." Ogden's list is specifically intended for the student of English as a foreign language; now the number of persons who study English with a view to making a trip to England or America is extremely small. There are for example some 830,000 children studying English in British India, while the number of Indian visitors to England per annum reaches some few hundreds. In evaluating the Basic vocabulary we must therefore bear in mind the needs not

⁹ *Bilingualism*, 272, 275, 277.

merely of the European tourist but also of the Bengali, the Chinaman, the African, the Arab, and all the races of the world by whom English is valued as a source of ideas and knowledge not contained in their own literature, and as a common means of inter-tribal and inter-provincial communication amid the babble of multitudinous local languages. Yet Ogden includes in his Basic vocabulary such words as *Camera*, *Cheese*, *Cheque*, *Compass*, *Grape*, *Magnet*, *Passport*, *Piano*, *Rabbit*, *Tube*, *Worm*. To take a particular instance: to the Bengali a *Camera* is a comparatively rare luxury, *Cheese* is not a common article of diet; *Banks* exist only in the larger towns; *Grapes* are imported and very expensive; *Pianos* are not used because they do not suit Indian music; perhaps one Bengali in a million has to deal with *Passports*; and *Magnets*, *Tubes* and *Worms* are certainly not basic items in the life of the 'Babu'.—But we look in vain for the Babu's great interests, his *Pleader*, *Magistrate*, *Examination*, *Harmonium*, and *Umbrella*.

FREQUENCY AND RANGE

In constructing any vocabulary there are two fundamentally different factors to be considered, and neither the word-frequency list nor the basic vocabulary have adequately made the distinction.

A word may derive its 'credit' a) by being very common in a certain type of material, e.g. *Casseroles* in cookery books, *Carbolic* in hygiene and medicine, *Parish* in books about England and the Christian religion; or b) from a wide-spread but not very frequent occurrence in all types of material, e.g. *Pervade*, *Liabile*. (These words are all of approximately the same frequency.)

Thorndike's word-frequency list has been perhaps more criticised than any other, but in our opinion it is the best, because Thorndike allotted credits for range of occurrence; and range of occurrence is precisely what we want to know. We do not know whether the child, in afterdays, will use his English to talk about cookery, or hygiene, or religion; we do not know whether he will ever go to England. We can predict nothing save that he will speak English. We must therefore teach him those English words which all people speak, whatever they are talking about; that is, the words which have greatest *range*.

The lower one goes in a word-frequency list the more do the credits of a word tend to be measures of more local frequency, and

the higher one goes the more do they tend to be pure measures of range. Mere local frequency, however great, is not enough to give a word a high place in the first thousand words (else *Dollar* would certainly be there). The first thousand words are those which are enormously common in all types of material. Hence the agreement of all the different word-frequency lists at this level.

Let us return to the Abbé Faria and Edmond Dantes, and discover of what their vocabulary is composed. It contains 930 of Thorndike's first thousand words, and 90 of his second thousand; of the remaining 52 words, eleven are mere derivatives of words included in Thorndike's first thousand, ten are names of countries, and thirty-one are 'waste,' that is words which have been drawn into the vocabulary because of their inextricable connexion with the plot of some story narrated in the previous reading books (*New Method* 1A to 3). Fourteen of these thirty-one 'waste' words are not actually used in the telling of Monte Cristo.

Thus the vast majority of their words are words which everybody knows, words which would be used equally by a silk merchant, a theatre-goer, a sight-seer, or a student. *A. Able, About, Above, Across, After, Again, Against, Ago, All, Allow, Almost, Along Already, Also, Although, Always, Am.*—It is impossible to say anything about anything without such words. A second but smaller group of their words have reference to things or acts which are a part of the common experience of mankind whether in England, India, Africa or anywhere else: *Afraid, Age, Air, Alive, Alone, Angry, Animal, Ate, Awake.* A third but still smaller group contains words which are refinements of general ideas already expressed by the first, essential, group. Thus *Say* is one of the Essential words; *Ask* and *Answer* are refinements, not indispensable, but necessary for exactness or elegance.

Such are the words which the Abbé Faria and Edmond know; almost equally illuminating is the list of the words which they do not know. They know no articles of dress except *Coat, Cap, Hat, Shoes.* Of foods they know only *Egg, Bread, Butter, Milk, Sugar, Cake:* if they dine, they must dine *table d'hôte!* The seaman Edmond Dantes cannot produce a single nautical term, except *Ship, Sail, Cape, Bay, Wave.* The only religious terms known to the Abbé Faria are *God, Angel, and Pray.* In fact they can talk fluently and correctly about anything in general; but place them in any partic-

ular environment, and they are at a loss for the local names and technical terms.

THE AUTOMATIC ACQUIREMENT OF 'SPECIFIC WORDS'

Experiments indicate that one tends automatically to acquire the foreign names of objects in the immediate environment and of objects closely connected with one's activities, whether one wants to or not. This is to be expected, for such words are acquired by using them, and one is always being forced to use those "specific words"; in their own particular environments they are each overwhelmingly frequent.

Let us suppose that Dantes, able to speak English in his 'general' way, were placed on board an English ship: how long would it take him to pick up the names of the sails, and in general a "nautical vocabulary"? A few days at the outside, knowing English. Indeed, he could hardly avoid learning them under such circumstances even if he did not know English! Let us suppose that Faria decided to spend a holiday among the "Bright Young People" in London. Already speaking English (as he does) fluently and correctly, he would very quickly pick up the technical terminology of dinners, theatres, and generally, of being Bright.

Here, then, is the solution of the schoolmaster's problem. He has to teach thirty children how to speak a foreign language, and he does not know what in particular they will want to talk about in their after-lives. Let him imitate the Abbé and Edmond Dantes, and teach them to speak about anything in general but nothing in particular, in the sure certainty that, once they possess a general power of speech, the technical vocabulary of their own individual activities will come to them without the effort of any teacher.

In other words let him teach an Essential and General vocabulary, introducing in the process as few "specific" words as possible. (We have seen that the 'specific wastage' of the Abbé's vocabulary is only about three per cent.) This non-specific vocabulary is approximately the same as a word-frequency list as far as the first thousand words are concerned; the first five hundred words of Thorndike's list contain only two words of a specific nature (*church*, *apple*): the first thousand words contain thirteen. The 'general' words beyond these thousand can be discovered by taking the common elements of various lists, or by deleting specific words

from any one list. If one list is used, it should be Thorndike's, since he gives credit for range of occurrence.

This aspect of vocabulary in relation to the problems of foreign language-teaching appears to the writer to open up a new vista, and to yield a new hope of at last really achieving something in this so disappointing school subject. The question of the technique whereby a speech vocabulary of this nature may be built up has been discussed and illustrated elsewhere.¹⁰

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¹⁰ Discussed in *Language in Education*, Longmans, Green & Co., 1929; illustrated in the *New Method Compositions*, especially Books 4 and 5, Longmans Green & Co.

L'ANNÉE LITTÉRAIRE 1929*

L'ATTRIBUTION des grands prix littéraires a paru, en cette année 1929, indiquer de manière particulièrement heureuse l'état des esprits en France: un retour à un état d'équilibre mental après la forte secousse des années de guerre et d'après-guerre,—sans cependant que la réaction contre certains extrêmes aille jusqu'à fermer l'esprit à des courants modernes. Le "Grand Prix de Littérature" de l'Académie Française fut décerné à Henri Massis, pour l'ensemble de son œuvre; M. Massis est en ce moment éditeur de la *Revue universelle* qui est, comme on le sait, de tendances nettement traditionalistes; il est un continuateur de Barrès, c'est à dire appartient à ce groupe d'écrivains qui ont donné un violent coup de barre à droite, pour sauver la France du danger de s'abandonner à la dérive d'un vague internationalisme, lequel se nourrissait soit d'indifférence veule, soit de dangereuses utopies sociales. C'est certainement avec l'intention d'affirmer sa solidarité avec de telles idées que L'Académie a fait son choix. D'autre part, cette même Académie a prouvé qu'elle ne voulait point s'en tenir simplement aux vieux clichés, lorsqu'elle couronna en juin, également, M. Demaison, l'auteur de ce curieux et amusant *Livre des bêtes qu'on appelle sauvages* (et qui a amené sous la plume de tant de critiques le nom de Kipling):—c'était le "Grand Prix du Roman," et pour appeler ce livre un *roman*, il a fallu que l'Académie élargît considérablement sa traditionnelle conception de ce genre littéraire; il n'y a pas d'amour, il ne s'agit même pas d'hommes et de femmes, il n'y a pas de récit proprement dit,—c'est un "roman" qui rappelle plutôt qu'autre chose certaines parties de l'œuvre du grand naturaliste Buffon.

Bien plus intéressant encore nous paraît le "Prix Goncourt," décerné en décembre à M. Marcel Arland pour son roman *L'Ordre*. C'est un récit (en trois volumes) qui est tout différent de ceux aux quels nous avions habitués les fameux "dix,"—en ce sens qu'il n'y a pas comme une gageure de faire fi des étiquettes morales

* [Le lecteur est, cette année encore, avisé qu'il ne trouvera pas ici mentionné tout ce qui mériterait de l'être dans l'abondante production littéraire de la France au cours de l'année dernière, et qu'il trouvera plus de détails dans l'article "French Literature" du *New International Year-Book*, publié par Dodd, Mead and Co., New York.)

conventionnelles, car entendons bien que, dans l'idée de l'auteur, le triste héros Gilbert Villars est un polisson qui n'a droit à aucune sympathie de notre part. La conscience d'une nécessité de reconsidérer sérieusement l'attitude mentale de notre génération paraît nette aussi chez Léon Bopp, qui dans son roman *Le crime d'Alexis Lenoir* reprend le problème du *Disciple* de Bourget, tel qu'il se présente aujourd'hui: c'est le cas d'un jeune homme qui a tué avec une indifférence stupéfiante, comme si la vie du prochain était à ses yeux la chose la plus indifférente du monde; comme Greslou, il écrit sa confession, et comme Greslou il explique ses actes comme la suite logique des idées philosophiques des maîtres contemporains: la philosophie intuitionniste de Bergson p. ex. selon laquelle l'homme a le droit de *créer* pour ainsi dire sa propre philosophie tout subjectivement, l'amène à ce qu'il nomme le "hasardisme"—une morale est aussi bonne qu'une autre; la sienne l'a conduit à ce que la société appelle le crime. Il y a là un sérieux avertissement des dangers de notre manière actuelle de penser. Et c'est pour un roman d'inspiration assez semblable encore, *Accusé, lève-toi*, qu'un tout jeune homme, Emmanuel Robin, a reçu le "Prix du Premier Roman;" il s'agit de la confession d'un jeune criminel coupable d'avoir, sans cause réelle, tué une femme qui venait de se donner à lui—résultat d'une enfance et jeunesse où ont manqué toute discipline morale. Signalons ensuite le roman de M. Louis Ed. Le Ratz, *L'Ange, la bête et l'homme*, un sorte d'éducation sentimentale à la manière de Flaubert, mais où, contrairement aux livres de ces dernières années, l'accent n'est point mis sur la "bête." C'est avec une discrétion relative de même, que, dans un des romans les plus lus de l'année, *Soir*, Auguste Bailly (qui reçut le "Prix Lasserre") reprend le thème de l'homme qui tombe amoureux de la fille de celle qu'il avait d'abord aimée, comme le *Fort comme la mort* de Maupassant et le *Fantôme* de Bourget. Rien de plus révélateur cependant d'une réaction dans les thèmes licencieux que les deux volumes suivants: celui de Fr. Carco, *Images cachées*, où l'auteur de *L'Homme traqué*, dans une 'Préface' avertit le lecteur que son but n'est pas de poétiser la crapule comme on l'en avait souvent accusé, mais bien, en la décrivant telle qu'elle était, cette crapule, faire vraiment oeuvre de moraliste; et mieux encore, le roman de celui qui semblait plus que tout autre le peintre sans fard de la jeunesse déséquilibrée d'après-guerre; Jean Cocteau

écrit une histoire *Les Enfants terribles* dont le sens est bien clair; il s'agit de ces "enfants" qui, après s'être abandonnés tout entiers aux appels de leur moi de l'instinct, ne peuvent plus lorsqu' un jour ils en ont envie, recouvrer leur équilibre mental; ils en ont conscience, et ils finissent par le suicide.

Est-ce à dire que tout à coup nous n'allons plus avoir que des auteurs faisant machine-arrière? Certainement non. Les livres dans lesquels l'audace des écrivains semble ne connaître pas de limites ne sont plus *les seuls*, mais il en est encore. L'exemple de M. Martin, dans *Amour, Terre inconnue* de la fin de 1928, a été suivi par certains, et entre autres par Marcel Berger,—un auteur dont on ne l'aurait pas attendu—dans *L'Amour sans amour*; le scénario est emprunté au *Décameron* de Boccace; des jeunes gens réunis dans un château font un sorte de concours bien moderne où les hommes laissés en tête-à-tête avec une des dames devra voir jusqu'où il pourra pousser son flirt. C'est une gageure. Cette note qu'on a peine à ne pas qualifier d'égrillarde, manque, au moins d'intention, dans le roman très discuté de J. Kessel, *La Belle du jour*. Il faut le croire puisqu'il l'assure, il n'a eu en vue qu'une étude de psychiatrie; cependant il l'a publiée sous l'égide de littérature: c'est l'histoire extrêmement pénible d'une femme qui ne peut jamais oublier d'une horrible scène perpétrée sur elle dans son enfance et qui a souillé son imagination même, à jamais; elle en souffre du reste moralement elle-même d'une manière terrible. M. Crevel dans *Êtes-vous fou* montre qu'il ne se libérera jamais, malgré son désir peut-être, de la note ordurière qui lui a valu quelque notoriété. Quant à Mme. Colette, il est entendu que l'art sanctifie tout pour elle, dans son récent *La Seconde* (comment la "seconde" acceptera-t-elle la "première?") de même que dans tous ses livres antérieurs.

Le troisième prix de roman qui a le don d'exciter l'intérêt est le "Prix Femina." Il a été décerné à Georges Bernanos (l'auteur du curieux *Sous le Soleil de Satan*, 1926) pour *Joie*, un nouveau roman à thème religieux; l'histoire d'une jeune sainte, Clergie de Chantal—sainte dans le sens médiéval du mot—qui est d'une très grande pureté mais entraîne le lecteur dans des sphères de mysticisme parfois difficiles à escalader. Ce choix est un autre signe des temps et révèle dans quel domaine nouveaux on aime à se prélasser en littérature récemment. Un autre des livres les plus remarquables de

l'année fut *Les Jeux de l'enfer et du ciel*, qui nous transporte encore, comme le titre l'indique, dans les discussions religieuses sinon théologiques. L'auteur, Henri Ghéon, aurait certainement eu le "Prix Goncourt," a-t-on assuré, si ce n'avait été la question d'âge—car M. Ghéon n'est pas tout à fait un jeune. Son roman—en trois volumes—est une exacte contrepartie du *Lourdes* de Zola. Le lieu de pèlerinage décrit est ce village d'Ars, où le saint Abbé Vianey attira des milliers de pèlerins; la description des foules de pèlerins est aussi animée que variée; mais la différence d'avec Zola est celle-ci: tandis que chez ce dernier le roman était écrit du point de vue du sceptique, chez Ghéon il est écrit dans l'esprit de celui qui croit—sans qu'il manque cependant de pittoresques figures de faux dévots. Il y a d'autres romans où sont touchées les questions de conscience religieuse, ainsi dans le très pénétrant roman du vieux maître Marcel Prévost, *L'Homme vierge*; dans la curieuse *Chronique des Frères ennemis*, des Frères Tharaud (Genève au temps de Calvin); et Julien Green ne fait-il pas une tentative de psychologie religieuse dans *Les voyageurs sur terre*, un ouvrage qui cependant n'a pas eu le succès de son autre grand roman de sombre Balzacien, *Le Léviathan*.

Enfin le quatrième prix dont on attend avec curiosité l'annonce, est le "Prix Renaudot." C'est un roman paysan qui a été couronné. *La Table aux Crevés*, de Marcel Aymé. Et ce choix n'est pas moins représentatif que les deux autres, puisque depuis bien des années cet intérêt pour les choses de la terre est demeuré si vivant en France (en partie pour des raisons sociales et morales) car on regrettait l'abandon de la terre pour l'industrie, depuis Bazin, en passant par Pérochon et Pesquidoux, jusqu'à la pléiade des tout modernes comme l'écrivain suisse Ramuz. Le roman de Marcel Aymé contient un mélange piquant de sérieux et de pittoresque humoristique. De couleur beaucoup plus sombre est le roman paysan *Cyrille*, de Maurice Genevoix. Un autre écrivain fait depuis deux ans l'admiration du public comme peintre de mœurs paysannes—le nom de L. Hémon ayant été plusieurs fois mentionné à son propos: c'est Jean Giono; il donnait en 1928 *La Colline* (qui a reçu en 1929 le "Prix Brentano," et a été publié en Amérique sous le nom de *The Hill of Destiny*); son nom était fort en vedette cette année encore, et beaucoup comptaient qu'à coup sûr son nouveau roman *Un de Baumugnes* obtiendrait le "Prix Goncourt."

Il y naturellement bien des romans qui n'appartiennent à aucun des genres discutés ci-dessus. En voici quelques uns des plus acclamés: Duhamel, dans *Le Club des Lyonnais*, continue l'étude de son Salavin, ce triste héros, si moderne, qui a de grandes aspirations d'accomplir quelque chose dans la vie sans avoir la mentalité pour cela; et, différent en ceci de Bouvart et Pécuchet, il le comprend parfois et en souffre (sans compter sa femme et d'autres qu'il fait souffrir en même temps). Dans un précédent volume, Salavin avait eu l'idée saugrenue de devenir un saint; cette fois il essaie du communisme et se fait recevoir du club qui donne son titre au volume. Roger Martin-Dugard donne un nouveau volume de ses *Thibault*, le volume VI,—*La Mort du Père*, qui est d'un réalisme physiologique aussi déprimant que pénible. H. de Montherlant donne un exemple de sa versatilité avec son roman *La petite infante de Castille*—histoire d'un amour non consommé pour une fillette de Barcelone ("de cette stupidité sans prétention qui est un charme chez le sexe le quel n'est insupportable que quand il se croit quelque chose"). André Gide dans *l'Ecole des femmes* dit le sort d'une femme qui ne découvre que trop tard l'insupportable nullité de celui qu'elle a épousé. Jacques Chadourne, dans *Les Varais* reprend le thème de *L'Epithalame* qui l'avait amené à la renommée il y a quelques années. Une pénétrante étude de la vie des colonies est à signaler, *Le retour à l'argile*, de Georges Groslier; l'auteur a reçu le "Prix de littérature coloniale." Pierre Benoit place aussi son dernier roman dans les mers éloignées, avec son *Erromango*.

Citons le très impressionnant roman d'Henri Bordeaux *Valombres*, basé sur un fait divers qui a défrayé bien des conversations en France (une maîtresse d'école, qui noie son enfant, est citée devant la cour d'assise, et accepte la responsabilité du crime pour sauver le père). Edmond Jaloux est aussi lugubre que jamais dans son *Laetitia*. Si d'autre part on désire lire un volume tout ensoleillé de vie parisienne, on prendra *Colombine ou la Grande semaine* (des courses) par Pierre de Régnier. Un autre roman qui est aussi charmant que les autres livres de l'auteur, est *Mahmodou Fogana* (les expériences d'un tireur sénégalais, par Raymond Escholier. Ceci suggère un autre livre du temps de la guerre. *L'Hiron delle sous le toit*, par Lucien Descaves. Et ceci suggère la mention d'un roman où il est question de Napoléon, ou au moins de ses restes aux Invalides, *La Robe de Porphyre*, par Albéric Cahuet.

Au THÉÂTRE on a vu un nombre considérable de reprises. P. ex. *Les Corbeaux*, de H. Becque, *La Princesse lointaine* et *l'Aiglon*, de Rostand, *La Chienne du roi* (Mme Dubarry), de Lavedan, *Le Tombeau sous l'Arc de Triomphe*, de Raynal, *La Prisonnière*, de Bourdet, et une véritable invasion de pièces étrangères; non seulement du répertoire classique, comme Shakespeare, mais du répertoire tout moderne, tels qu'Antonelli, Molenar, Leonard Franck (*Karl et Anna*, une pièce contre la guerre), et tels que l'anglais Sheriff (*Journey's end*) Bayard Weiller (*Trial of Mary Dugan*), E. Rice (*Street Scene*). Cela semble prouver une certaine hésitation chez les auteurs Français—est-ce un signe que sur la scène aussi on se trouve à un tournant de route? Certaines pièces le donneraient à penser. Telle cette *Exaltation*, qui avait gagné le Prix Brieux, fin 1928, et qui fut en 1929 représentée à Paris. L'auteur, E. Schneider, met en présence une mère qui vit la vie agitée et libre d'après-guerre, et en face d'elle sa fille qui ne voit rien de séduisant dans cette vie de distraction folle et aspire à une de ces vies d'autrefois, remplie de pensées et de choses sérieuses. Le beau succès du *Tristan et Iseut* de MM. Bédier et Artus pourrait aussi être interprété comme une indication que le public se tourne de nouveau avec plaisir vers les sphères de la haute poésie. Notons d'autre part certaines pièces qui semblent plutôt dans le courant de ces dernières années; ainsi *Carine ou la jeune fille folle*, de Crommelynck (l'auteur du *Cocu magnifique*) où une jeune fille douce, gentille, idéaliste en toute chose est si affectée en découvrant certaines hypocrisies du monde qu'elle se jette elle-même à corps perdu dans une jouissance amoral du monde et de ses plaisirs. Et surtout—à la fin de l'année—il faut signaler une nouvelle pièce de M. Bourdet, fort alerte sans doute et pénétrante, mais de sujet plutôt facheux, et sujet qui ne se prête pas au traitement si dramatique de sa *Prisonnière*; en deux mots, il s'agit de ces moeurs, modernes ou non, où c'est la femme qui courtise l'homme au lieu que selon la vieille tradition des siècles ce soit l'homme qui courtise la femme—cela évoque le dégoût sans la pitié; le titre de la pièce est *Le sexe faible*. Il faut ajouter ici qu'une femme (elles ont toutes les audaces, même les plus ridicules) Mme Dutermé a donné dans *Les Egarés* une contrepartie à *La Prisonnière*, c.à.d. en mettant en scène des hommes.

Une des pièces à succès de l'année a été *Amphytrion* 38, de

Giraudoux; ce titre signifie que c'est une reprise de plus de ce sujet si fréquemment traité depuis les plus anciens temps, du convive Jupiter, qui conte fleurette à Alcmène, le femme de l'hôte; on s'imaginerait ce qu'on peut attendre de ce sujet traité par le spirituel écrivain. Parmi d'autres pièces qui ont retenu l'attention de la critique, signalons *L'instinct* de Kistemaekers, *Amis comme avant* de Jeanson, *Le feu reprend mal* (pièce d'après-guerre), de J. J. Bernard, *L'homme de joie*, de Géraldy et Spitzer, etc. Comme curiosité d'acteur mentionnons aussi *Le marchand de Paris*, par Edmond Fleg, qui met en scène la contrepartie du terrible Isidore Lechat de Mirbeau, c'est à dire un richard rempli de sentiments très humains—et c'est Le Bargy, le créateur du rôle d'Isidore Lechat (et qu'il joue encore aujourd'hui) qui jouait le rôle du marchand humain.

Parmi les pièces du genre nettement comédie, signalons J. Natanson *Je t'attendais* (deux couples mal assortis quant à l'âge, et à la fin de la pièce la jeunesse se réunit avec la jeunesse et l'âge mûr avec l'âge mûr); une excellente comédie de Bernard Zimmer, *Le veau gras*, une adaptation toute moderne de l'histoire de l'enfant prodigue; une fort amusante comédie se passant au port de Marseille, *Marius*, de Marcel Pagnol qu'on salue comme un nouveau Courteline; un très spirituel lever de rideau *Déjeuner amoureux*, de Birabeau; et trois actes fort gais d'Albert et Germain Acremant, *Ces dames aux chapeaux verts* [qui se prêterait assez bien à être joué dans nos cercles de Collèges et Universités]; enfin, aucun commentaire n'est nécessaire pour une pièce de Tristan Bernard, *Jules, Julien, et Julienne*.

Deux nouveaux théâtres se sont fondés à Paris, et qui tous deux cherchent à faire du théâtre moderne dans toute l'acception du terme: le Théâtre Saint Georges, ayant à sa tête André de Lorde, et dont la meilleure pièce a été *La Fugue* par H. Duvernois; et le somptueux Théâtre Pigalle, équipé magnifiquement par Henri de Rothchild; pour en montrer les possibilités scéniques, Sacha Guitry a été chargé de monter une série de Tableaux de *L'Histoire de France*. Depuis le printemps, ce spectacle continue.

Le lecteur américain apprendra sans doute avec intérêt que le monde littéraire de Paris s'agite beaucoup pour tâcher de faire donner la direction du 'Théâtre Français' à Jacques Copeau; le mécontentement chronique au sujet de la conduite du Théâtre Français sévit une fois de plus; M. Emile Fabre en est la victime aujourd'hui.

Dans le domaine de la POÉSIE, nous avons à signaler d'abord un acte de justice tardive: le "Prix Jean Moréas"—fort convoité—a été décerné au poète paysan Philéas Lebesgue, dont nous avons plusieurs fois mentionné le nom dans ces articles. Le "Prix de Vignes de France" est allé cette année à André Mary, pour ses *Poèmes*, 1903-1928. Les recueils de vers de toutes sortes sont nombreux comme toujours: comment faire un choix? Rappelons une collection de *Vers retrouvés* de Baudelaire; le *Testament d'un Latin*, par celui qui fut pendant des années conservateur du Musée de Versailles, Pierre de Nolhac; les poèmes en prose *Les nuits qui chantent*, de Francis Jammes; *Le désir et l'amour* d'André Rivoire. Paul Fargues est de plus en plus goûté dans des recueils comme *Épaisseurs* et *Espaces*. Francis Carco qui ne nous avait habitué qu'à de la prose, offre un intéressant volume *La Bohème et mon cœur*. Jean Jouve sonne la note religieuse—il était l'auteur du roman *Paulina*—avec le *Paradis perdu*, qui fait penser à *l'Eloa* de Vigny et à *La Chute d'un Ange* de Lamartine. Roger Allard publie en volume ses *Poésies légères*, 1911-1927. D'un genre particulier, et qui rappellent Apollinaire par endroits, *Poetica*, les vers burlesques et macaroniques de Louis de Gonzague Frick. D'anciens Dadaïstes offrent leurs dernières inspirations, tel Paul Eluard, *L'amour et la poésie*. Enfin disons qu'une revue de jeunes a été lancée sous le nom d'*Orbes* (chez Kra).

A. M. Gossez publie une Anthologie *Les Poètes du XX^{me} siècle*.

Il y a des livres qui n'appartiennent à aucun des genres traditionnels, et que cependant on range sous la rubrique littérature. Nommons: *Earinus*, 3^{me} Olympiade, de H. de Montherlant (*Earinus* est cet esclave mentionné dans la lettre de Sénèque à *Lucilius*), où il discute son sujet favori des sports. Il y a plusieurs volumes du genre Mémoires, qui méritent mention: *Les Voix intérieures* de Barrès, sous forme de notes publiées par Duhourcau, le *Journal intime* de Loti, publié par son fils; *Mes Modèles* du grand artiste Blanche—et parmi ces modèles on trouve Henry James, Thomas Hardy, George Moore, Barrès, Proust, Gide, etc. Il y a le très vivant *Paris vécu* (1^o vol.) de Léon Daudet; et *Au Temps des Equipages*, de la Duchesse de Grammont; et *Du temps des cheveux et des cheveux*, de Gyp; et des *Mémoires* même (déjà!) de la Comtesse de Noailles. Il y a aussi Mauriac, *Mes plus anciens souvenirs*. Et ici rapellons les *Aspects of Biography*, de Maurois (six conférences faites à Cambridge, Angleterre).

Il y a des livres de voyage ou d'exotisme, comme *L'Oiseau noir dans le soleil levant*, impressions du Japon de Paul Claudel; Henri Béraud, *Ce que j'ai vu à Rome* (peu favorable à Mussolini); il y a un livre fort intéressant de G. de LaRochehoucauld, *A Constantinople avec Loti*; il y a F. Carco, *Printemps d'Espagne*. Il y a Jean-Richard Bloch, *Bananes et Cacaouètes*, et Blaise Cendrars, *Plan de l'aiguille*. Et il y a dans la nouvelle collection "La Grande Légende," *L'Île de la Tortue*, de Funck-Brentano, et *Le Radeau de la Méduse*, d'Auguste Bailly.

Les "vies romancées" continuent à enrichir—ou encombrer—le marché des livres; nommons seulement quelques unes de celles qui intéressent directement la littérature française: A. Billy, *Sophie Arnould* (l'actrice); Ramon Fernandez, *Molière*, Anonymes, *Théophraste Renaudot*; G. Truc, *Madame de Maintenon*; Funck-Brentano, *Mirabeau*; Rouff, *Chateaubriand*.

Principaux travaux d'HISTOIRE LITTÉRAIRE ET D'ÉRUDITION: Le vol. IV et dernier de Ch. Langois, *La vie en France au Moyen-âge* (*Vie spirituelle*); Pierre Champion, édition en 3 vol. des *Cent Nouvelles nouvelles*; Plattard, *Vie de Rabelais*; H. C. Lancaster, *A History of French Dramatic Literature in the Seventeenth Century*, (Part I); Leroy, *Descartes, le philosophe au masque*; Emile Magne, *Voiture et l'Hôtel de Rambouillet* (vol. I; Prix Broquette-Gonin); C. Clerc, *Vie tragi-comique de G. de Scudéry*; Mongrédien, *Athalie de Racine*; Lachèvre, *Scarron et sa Gazette Burlesque*; Lacoste, *Bayle novelliste et critique littéraire*; édition des *Oeuvres de Vauvenargues* (en 3 vol.); Didier, *Lettres à Sophie Volant* (2 vol.); A. Schinz, *Pensée de J.-J. Rousseau, essai d'interprétation nouvelle*; Em. Beau de Loménie, *Carrière politique de Chateaubriand* (2 vol.); Mme Jean de la Pange, *Découverte de L'Allemagne par Mme de Staël*; J. Hennin, *L'Allemagne de Mme de Staël et les polémiques romantiques* (the first indifferent, the second good); G. Bauer, *Métamorphoses du romantisme*; Bellessort, *Essai sur l'oeuvre de V. Hugo*; Grillet, *V. Hugo spirite*; H. d'Alméras, *Dumas et les Trois mousquetaires*; Baldensperger, *Vigny*; Em. Henriot, *Musset*; R. Jasinski, *Années romantiques de Gautier*, et *L'España de Gautier*; Trahard, *Mérimée de 1834-53*, et *Bibliographie des Oeuvres de Mérimée*; Flottes, *Leconte de Lisle*; Thibaudet, *Amiel ou la part du rêve*; Estève, *Verhaeren*; Coulon, et de Lézimier, *Huysmans*; Ségur, *Anatole France anecdotique*; B. Crémieux, *Du côté de chez Proust*; etc. J. Larnac, *Histoire de la littérature féminine en France*.

Comme événements littéraires—qui n'aient pas été mentionnés déjà—il y a le centenaire de la *Revue des Deux Mondes*, célébré avec grand appareil, le 15 déc., à l'Amphithéâtre de la Sorbonne. Les oeuvres de Théophile Gautier tombent dans le domaine public. La Devinière, très probable lieu de naissance de Rabelais, déclaré monument national. Les morts de l'Académie Française: Curel, Foch, Clémenceau—et le Maréchal Pétain nommé au fauteuil de Foch. À l'Académie Goncourt, la mort de Courteline—et l'élection de Dorgelès, l'auteur des *Croix de Bois*. Autres morts; Ch. V. Langlois, Maurice Bouchor, Léon Balzagette, Paul Souday (remplacé au *Temps* par André Thérive).

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A READING TECHNIQUE IN ELEMENTARY FOREIGN LANGUAGE INSTRUCTION: RESULTS AND IMPLICATIONS

(*Author's summary.*—Details of organization of course of study described in previous article. Accomplishment as shown by records and standard tests. General deductions.)

IF I succeeded in giving a semblance of flesh and contour to my subject in the previous article, I must come now to its dry bones and chemical analysis.

As a rule, proverbs are irritating—perhaps none more so than the proverb that makes *eating* a proof of the quality of a pudding! Not a word is said about the attitude of the eater either before or after his contact with the pudding; whether he ate it of his own free will or perforce; whether, having eaten it, he wanted more; whether it set up a desire for other puddings or cancelled all curiosity; whether it sat well upon the eater, increasing his material girth, raising his self esteem, and producing that inflatus that sometimes induces an inspired thought, a creative idea, or an aesthetic glow. In fact, we learn nothing but that the physical action of mastication furnishes proof of the bio-chemical value of a given pudding. What more absurd!

Take, for instance, the particular language pudding for which the recipe has been given. There is little value in saying that it has been regular fare for years and that a large number of beginners have eaten of it. We need to make a post-prandial autopsy to discover its effects upon the consumer.

The quarter system, as it operates at the University of Chicago, makes controlled experiments very difficult; our students appear and disappear with the insouciance and alacrity of fleas. It is almost impossible to measure the growth of an ability under such conditions. Investigation has been further complicated by changing conditions of instruction, physical displacements, revised administrative rulings and the common nuisances lumped under the term "human equation." Perhaps the greatest obstacle has been (and still is) the lack of suitable measuring instruments; the best of our present tests fall short, and the earlier period of 1920-1925 lacked even these.

With this mutual understanding of the limited conditions of

this study, we shall present the following matters in order: the extent and nature of extensive reading; the quantity, nature, range, uses and student opinion of correlated reading in French; the results of the American Council Tests in grammar, vocabulary and silent reading for French, Spanish and German; the grade distribution and the mortality rate; and the second-year continuation records in French as a measure of durability of first-year instruction. The discussion of each topic will be confined to the interpretation of statistics compiled from our office records, or by the Bureau of Records of the University.

Figure 1 represents the extensive reading range in number of pages for two sections of the sequence 101-102-103, for 1927-28. The first unit median is 161 pages, with 273 and 122 for upper and lower quartiles respectively. This is the record of 35 beginners, reading voluntarily during the last 20 periods of Unit I. The second unit, in which reading is in the focus, shows a phenomenal rise to a median of 1006 pages, with an upper quartile of 1050 and a lower of 770. Thirty-four students participated in this score. The rise continues into the third unit, with a median of 1084 pages, an upper quartile of 1170 and a lower of 1010 for 31 students. The average amount read per student for the year in this group is 2,215 pages. Taken with the intensive reading average for the year, the total average reading experience per student approximates 3,000 pages. If we take 300 words as the count for the standard page, we shall have an average student exposure of 900,000 words of running discourse. Think of the potentiality of nearly a million words of French discourse, read in a single year! However, this is only the *eating* of the pudding.

These sections were not "forced." They are selected because they were the only first-year sequence courses under the writer's control in 1927-1928. They are fully representative of the general performance in the department.

Such scores do not merely happen; they evolve. In 1924-1925, the annual average was 1184 pages; in 1925-1926, 1581 pages; in 1926-1927, 1739 pages; in 1927-1928, 2215 pages. Three hundred and eighty-two cases enter into the computation for this four-year period. Annually we have bettered the technique, improved the materials, and developed a better attitude in the student toward his work; these are the results. It is possible that the 1928 figure marks the "saturation point;" there is evidence of that possibility.

What did these students read? It is impossible to list here the several hundred authors and titles read by even the two groups

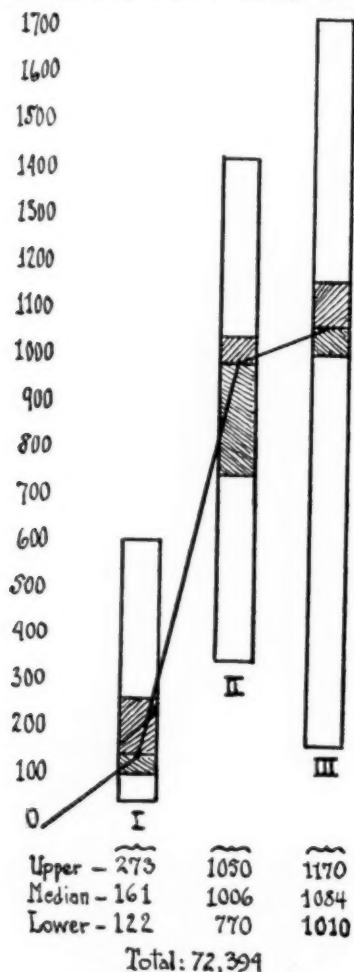


Figure 1. Range of Extensive Reading Scores:
First Year French Sequence, 1927-1928.

subject to Figure 1. A student in Unit II or III has *carte blanche* to read what he *can* read and can *get* to read; there are no other restrictions. Is it not a linguistic misdemeanor to compel a student to

read a book in which he has no interest, when reading for understanding is the prime objective?

Of the 188 titles of novels, short-stories, plays, collections of prose or of verse, histories, scientific and philosophical works read by 32 students in two sections of Unit III in the spring of 1926, the following may be of interest, either through their difficulty of style or content, or through their value in a specialized field:

France, *Le Livre de mon ami*; Rostand, *Cyrano de Bergerac*; Maurois, *Ariel*; Audoux, *Marie-Claire*; Loti, *Jérusalem*; Mâle, *L'art allemand et l'art français au moyen âge*; Renan, *Vie de Jésus*; Picard, *Théâtre*; Maeterlinck, *Théâtre*; Hémon, *Marie-Chapdelaine*; France, *Vie de Jeanne d'Arc* (1013 pp.); Wallé, *l'Argentine*; Loti, *Ramuntcho*; Balzac, *Contes*; Maupassant, *Contes*; Pérochon, *Nène*; Poincaré, *La Valeur de la science*; Hugo, *Notre Dame de Paris*; Jusserand, *Shakespeare en France*; Moncalm, *L'origine de la pensée et de la parole*; Barthélemy, *Gouvernement de la France*; Chateaubriant, *M. de Lourdines*; Balzac, *Eugénie Grandet*; Rolland, *Musiciens d'autrefois*; Beaumarchais, *Barbier de Séville*; Daudet, *Tartarin de Tarascon*; de Launay, *Science géologique*; Fallex et Mairey, *Les Puissances du monde*; Reinach, *Histoire des religions*.

But how was this material read? What evidence is there that the consumers of this prodigious pudding digested it?

The answer to the first question must always remain uncertain. Probably much of it was "hit or miss" as to comprehension. But it is conceivable that the readers got more profit out of the adventure than if they had been restricted to a diet of Remi and Barbarin, or Colomba, or the good M. Perrichon. At least, this list is *their* list; neither you nor I would have selected it! It was read *without rewards, without grades*. There were no evidences of grumbling, complaining of tasks, or querying of values. What can one do in water other than to swim—or drink it—or sink?

There is available much evidence of their understanding but it is not amenable to classification or diagrams, namely, the reading report slips covering 50-page units of all material read, deposited weekly with the instructor, checked over for proof of growth, and filed away for reference. Here is indubitable proof of digestion.

The following is the skeleton of the report form used: personal data (name, date, class, pages reported, grand total); general nature of the material; its subject matter, form, style, and value; a

summary (250 words) of the content; dominant idea; striking scene or fact; main characters; original quotation; reason for its selection; personal impressions, and comparison with material reported upon previously. Furthermore, at the close of the unit, there were the standard tests.

Professor O'Shea has suggested that the students read some material "that would bear upon the problems which they encounter in their every-day activities." This material would form a sort of self-administered test for self-realization in the course, a pardon-

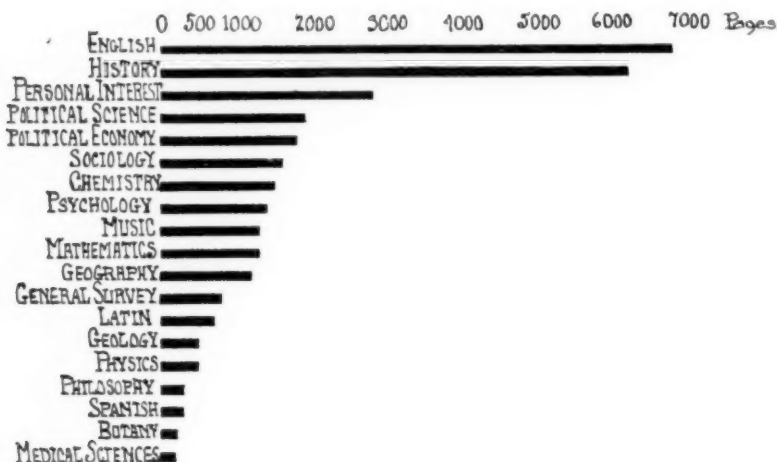


Figure 2. Distribution of Reading in Correlation, French III, 1926-1927-1928.

able, final gesture, a linguistic *panache*. Figure 2 summarizes the achievement in the reading of just such material in Unit III in three successive spring quarters (1926-1927-1928). Seventy-eight students, of whom 63 were full continuants, read 31,461 pages of correlated material, or an average of 403 pages per student. The correlation covered 19 general subjects: *English* (Shakespeare, romanticism, poetry, drama), *history* (modern European, mediaeval, European colonial, modern England, French Consulate, Russia, French Revolution, Spanish Revolution of 1820, etc.), *political science* (comparative government, political psychology of the American people, biography), *political economy*, *sociology* (French

civilization, social customs, group and community study), *chemistry* (organic, quantitative, qualitative), *physics*, *geography* (Argentina, North America, rocks and soil of France and Germany), *geology*, *general science*, *botany*, *mathematics* (elliptic functions, trigonometry, biography), *medical science*, *Latin* (Horatian odes, Cicero, Roman life), *psychology*, *philosophy*, *Spanish*, and *art* (architecture, *chansons*, composers, history of music, history of the dance, history of costume, general survey of art).

Quantitatively, the subject matter ranges from 6,712 pages for English to 249 pages for the medical sciences. The distribution is

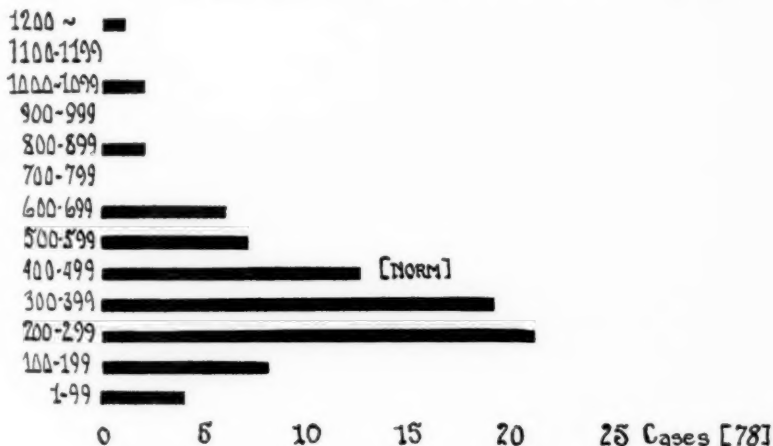


Figure 3. Range in Correlated Reading, French III, 1926-1927-1928.

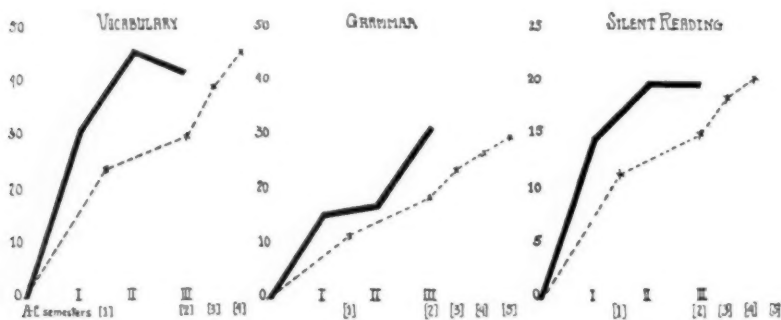
controlled partly by personal interest, partly by the nature of freshman courses in the colleges. In so far as possible the student correlates his French reading with another course on his program and makes use of it in both courses—two birds with one stone.

The general range is indicated in *Figure 3*. Twenty-two students read in the 200-range, 19 in the 300-range, 12 in the 400-range (403 pages is the normal), and 18 in the upper ranges, with one score of more than 1200 pages (with English drama and poetry).

No formal use was made of the correlated reading by 28 of the 78 students. By their own testimony on a final report this was due largely to lack of opportunity in the courses correlated—an ironic

commentary on a prevalent college situation, namely, the insistence on a language requirement with no provision for, or little interest in its subsequent utilization!

Twenty-four used it as a general background for their studies; 18 made active use of it in term-papers, themes and theses; 16 used it in classroom recitations and discussions; 14 in various reports; and 4 in review for the final examinations. The active use balances the passive use. In this testimony we have, I think, direct proof of gastronomic pleasure on the part of the consumer of the pudding—a certain smacking of the lips, a comfortable list toward the dining-table.



Figures 4, 5, 6. Norms in American Council Tests, French I-II-III, 1927-1928.

Not all of them like it, however; 9 positively dislike it. The combined reading of the 9 malcontents amounts to 11.5% of the whole. "Too technical" and "uninteresting" voted six of the nine; "no provision for use" said two more. But 27 approve of it because it offers the point of view of a different people; the same number like it for its tool value; 15 find it an authority in original form; 13 see in it values of appreciation; 5 find it more interesting than similar material in English! And they offer 63 suggestions for the improvement of the feature, ranging from better library facilities to the abolition of the report-blank.

In a way, this is the crowning achievement of the year. We are now ready for the tests. *Figures 4, 5, 6* show the performance in the American Council Tests in vocabulary, grammar and silent reading for the first-year sequence in 1927-1928. The quarter finals of 253

students enter into the curve of the norm in Fig. 4, 240 in Fig. 5, and 254 in Fig. 6. They represent the total number of first year French students handled by the staff during the year, with the exception of two sections of autumn 101 deducted because of poor control by a graduate student "pinch-hitting" for the department. He lowered the performance one point in each phase tested that quarter. This loss is absorbed, however, in the total picture. This is not a "special release;" it is routine performance.

In vocabulary, the year's showing is little less than for four semesters, American Council college rating by the Alpha Test, after having equalled the four-semester rating at the close of unit II. I shall discuss this decline later.

In grammar, which is studiously avoided in the usual form during the first two units, the JC (junior college) norm approaches the second semester AC (American Council) norm at the close of unit II, to rise abruptly beyond the fifth semester norm at the end of the year. The unit II JC-norm is 17.7; the unit III JC-norm is 32.1, with the upper quartile at 39/40, the lower at 25/26 and the median at 33/34. The AC median for the fifth semester is 28.9. If the AC rating is tenable, two and one-half years of college grammar have been rolled into one—an appreciable economy! Add to this fact a reading experience of approximately 3000 pages, and the gain becomes quite substantial.

It is sometimes said that the by-products of language learning are negligible, that we get what we go out for and little else. If that be so, then it would explain the headway made in grammar in unit III, the only unit of the sequence teaching grammar for itself, but it would not help one to understand why our colleges should spend so large a percent of their effort over twice and one-half the time to produce the same results. Doubtless the emphasis on grammar in unit III partly explains the drop in vocabulary results and the levelling off in silent reading. However, for students trained as these were in getting contextual definitions in reading for sense, the AC-type of vocabulary test (isolated word, multiple-choice) is somewhat unsuited.

The JC median in silent reading is 15.5 for unit I, increasing to 20 for II and levelling off for III. The AC rating is 20.5 for four semesters. If it were not for correlation, the emphasis in III upon grammar, and the presence of the continuation students from the

two condemned sections mentioned previously, the reading results would undoubtedly have been more spectacular. The grammar objection, however, may be overruled by the fact that, offered to the students after they have acquired the reading adaptation, it "gives the learner an independent critical command of the language" (Morrison, *op. cit.*, p. 445) and contributes to the permanence of the total experience.

The Spanish sequence shows similar results. The vocabulary norm of 63 in Spanish III, spring 1928, nearly equals the AC rating for the fifth semester, in spite of the unsuitability of the AC test, as pointed out. In grammar, the norm of 27.4 betters the fourth semester AC rating of 25 and approaches the rating of 29 for the fifth semester. Finally, the silent reading norm of 25 tallies exactly with the score for four semesters. It is a total performance better than the indicated two-year college performance according to the AC ratings.

Consider German I in the autumn of 1928. The JC vocabulary norm of 31 is higher than the AC norm of 30 for the third semester; the JC grammar norm of 20.8 compares favorably with the AC third semester norm of 22; the JC silent reading norm has already outstripped the AC fourth semester score of 17. With such a start, what measurement can the AC tests offer at the close of two more quarters? One hundred and fifteen beginning students in five sections under four instructors enter into our computations. This group, like the others, is not selected; it is the regular grist.

Final course grades as a rule have little value as evidence, but *Figure 7* is significant. Previous to 1920, failures in first-year French stood at approximately 20 percent of the completions. From 1920 to date the first-year instruction in French has been administered with very little change in staff; the personal element, therefore, is fairly constant throughout the eight-year period represented in the figure. Note the progress in the reduction of failures: 15.5% in 1920-1921; 13.4% in 1921-1922; 10.3% in 1922-1923; 11.6% in 1923-1924. By this time the sequence had assumed something of its present structure. The reduction continues: 9.8% in 1924-1925; 7.8% in 1925-1926; 5.6% in 1926-1927, when the average extensive reading score per student was 1800 pages! The loss of 8.2% in 1927-1928 is an upward turn, easily accounted for by confusion involved through departmental transfer and a

re-organization of first-and second-year sequences, with relaxed control. A five percent failure rate is a realizable result.

With the lowering of the failure line, there is a parallel rising of the honors (A and B grades) line to 50% in 1925-1926. Its present point is 41.5%, with promotion for exceptional ability in effect, thereby lessening the unit III showing in honors. Nearly 100 sections, embracing over 1000 students, are represented in this figure.

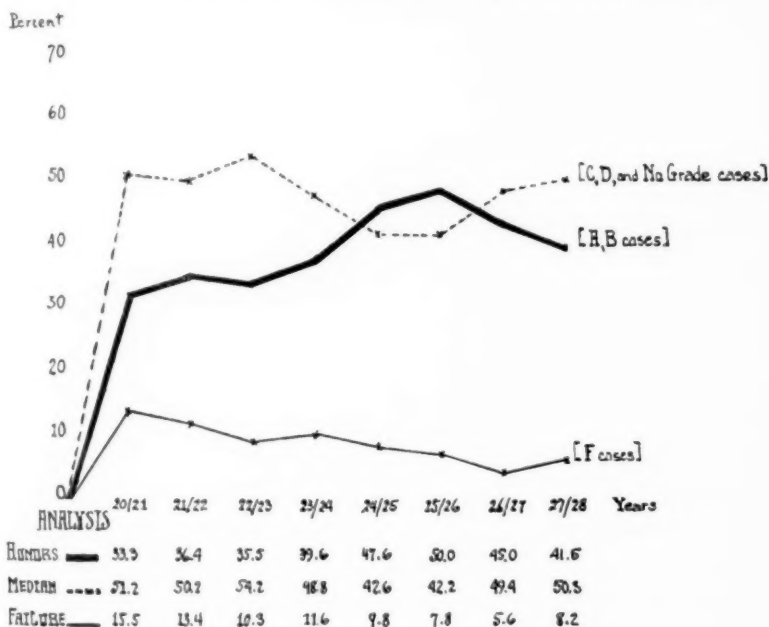


Figure 7. Percentage Distribution of Honor, Median and Failure Grades in French I-II-III, 1927-1928.

On taking over the second-year work in 1927-1928, a second-year sequence of two courses (units IV and V) was substituted for the current three-course second-year sequence leading to admission to the senior colleges. Into this sequence a few first-year completions entered in continuation. The comparative results in final grades between the first-year group taken separately and the first-and second-year groups taken together show that the addition of 140 two and one-half unit and three-unit students bettered

the final grade distribution by only one percent. Would it be fair to assume a close equivalence in preparation for these two groups?

There remains the point of durability. During the years 1920-1925, all first-year JC students completing unit III were required by university ruling to complete successfully a fourth course (unit IV), if credit for the first-year work was desired. If the student wished to take the specialized courses of the senior colleges,

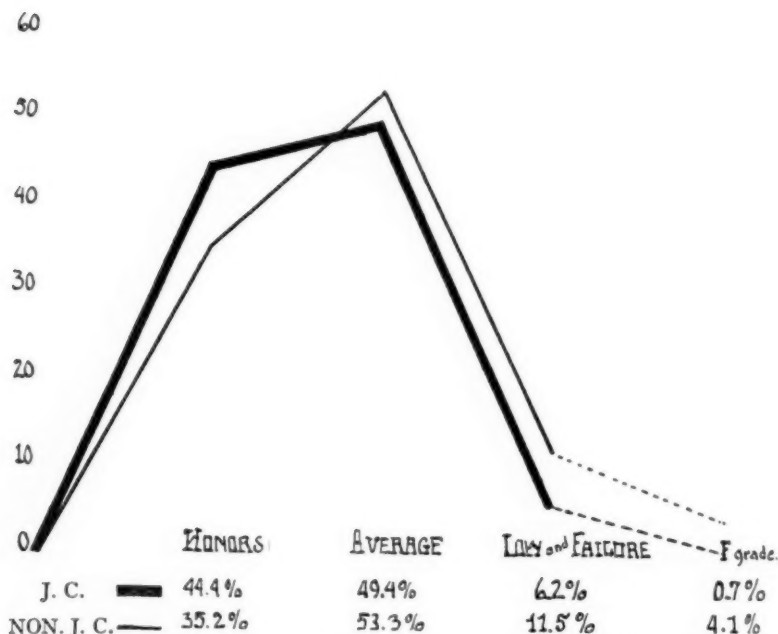


Figure 8. Percentage of Distribution of Final Grades in Continuation Courses (French IV-V-VI) for Junior College Continuant from I-II-III (Compared with 2 Unit and 3 Unit Entrants) 1921-1925.

he must complete, in addition, courses V and VI of the second-year sequence. Those who wished only to satisfy the modern language requirements stopped with unit IV. The latter, therefore, became a compulsory course.

Courses IV, V and VI were administered by a separate staff in the College of Arts; the first-year sequence was administered as a department of the Laboratory Schools of the School of Education

and by its own staff. The former staff operated as an independent check upon the latter.

Figure 8 summarizes in terms of final grades the performance of the two groups, junior college and non-junior college, in the series IV-V-VI in the five-year period 1921-1926. Of the honor grades (A,A-,B), the JC group received 44.4% against 35.2% for the non-JC group, a clear gain of 9.2% for the former. Of the average grades (B-,C,C-), the JC group received 49.4% against 53.3% for the non-JC registrants, a gain in average ability in favor of the latter. Of the low and failure grades (D,E,F), the JC group received 6.2% against 11.5% for the non-JC group, another gain for the latter at the wrong end of the scale. In sum, 99.3% of the JC continuants, 469 strong, received a passing grade, only *seven-tenths of one percent receiving a failing mark* (2 E grades, becoming subsequently C, and one F) in continuation study.

To evaluate this performance properly, one should consider the comparative registration for the two groups. The JC group furnished 469 of the 1553 students involved, or but 30.2% of the total number, yet it received 33.8% of the total number of grade points.¹ The grade-point average for the 469 students was 3.18, or better than a B-; the non-JC group rated 2.69 points, or less than a B-.

It is fairly obvious from these statistics that a reading technique can prepare students satisfactorily for a later language course, even if the later course is compulsory for many and adapted to two unit entrants with twice the language exposure.

Unfortunately, I am not able to show more recent continuation figures. Changes in the marking system, the abolition of the fourth-course requirement in 1926, the revision of the second-year sequence in 1927, and the development of a promotion feature throughout the sequences prevent following up the evidence that I have just presented for 1921-1926. The case must rest here.

In conclusion, I should like to point out five major implications in the successful application of this reading technique to other institutions:

First: a fairly permanent staff of teachers, well read in the literature of the language taught, conversant with the manners, history

¹ Our evaluation of grade points is as follows: A, A-, B, B-, C, C- rate in order 6, 5, 4, 3, 2, 1 points. D has no value, E has no value, and F deducts 2 points from the total.

and institutions of the people represented, alert to the newer trends in linguistic pedagogy, and open to conviction.

Second: a thorough-going study of the administrative, social, physical and intellectual conditions under which the instruction is given. How else can one meet the problem squarely?

Third: orderly, administrative methods, with record-taking and filing, standardized and unit tests, catalogues, reading collections, regular staff meetings, programs and a calendar. Otherwise, how can one effect economy?

Fourth: the induction into the student body of certain fundamental notions regarding the study of a language, training in "how to study," a re-alignment in regard to lesson-getting, the rejection of the time-serving measure of ability, a correct attitude toward grades and rewards, etc. It implies a re-education for many.

Fifth: the humanizing of the classroom and student relations, restoring to our educational workshops teacher-student contacts, private conferences, personal projects, individual motivation, case-study methods. Is not education living?

In discoursing upon language methods, as in explaining the essence of a French idiom or the rare usage of a subjunctive tense to an enquiring student, I am minded of the following lines by Carl Sandburg:

There are no handles upon a language
Whereby men take hold of it
And mark it with signs for its remembrance.
It is a river this language,
Once in a thousand years
Breaking a new course
Changing its way to the ocean.
It is mountain effluvia
Moving to valleys
And from nation to nation
Crossing borders and mixing.
Languages die like rivers.

(*Chicago Poems*)

OTTO F. BOND

The Junior Colleges, The University of Chicago

PAR L'ESTAMINE

(*Author's summary.*—In view of the short period of time which the majority of our students devote to any one foreign language, and considering the approximate maturity of most of them, we should offer reading matter of more thought-provoking power than has usually been the case so far. Various French and Spanish texts are examined for subjective values in class reading.

ONE of the most important reports of the Modern Foreign Language Study has just appeared under the title of *The Teaching of Modern Foreign Languages in the United States*, by Professor Algernon Coleman, published by the Macmillan Company. At this time I do not wish to discuss this report in detail, but I do wish to bring out certain facts which apply to the choice of class-room texts.

First of all (p. 19): "There is no course of standard length and no standard of age or of school level for beginning modern language study." I can add, from personal experience in extension courses, that not infrequently I have had students who were beginning Spanish at around seventy years of age. In regular college classes I have found together students who had learned French from governesses at the age of three or four years along with those who started the study in college only two years before.

Next (p. 26): "It is also clear that for about 83 per cent of those who begin modern language in the public and private secondary schools for which we have data, two years is the maximum period for the study of the subject . . . , while only about 57 per cent of those who begin continue through a second year." This means that on more than four-fifths of our preparatory school students the profession has only two years in which to make an impression. Really, it is not even two years, judging by the findings above. For better or for worse, then, an impression must be made almost immediately after the majority of students take up modern language study.

Even granting the crowded condition of the secondary school schedule, and further granting the linguistic disabilities of a considerable part of the total number, the foreign language mortality in secondary schools is astonishing. It seems evident that no great enthusiasm is generated in this stage of teaching, or no such percentage of students would drop the subject, no matter what the attitude of school authorities in its support.

The question immediately arises as to why these students have so little interest in languages as appears on the record. We must admit at once that teaching foreign languages offers various knotty problems which we are by no means prepared to solve, though the Study and other groups are making real progress. First of all, it is difficult to prove to a student that he needs a foreign language when it is quite obvious that most students will never use the language in business, and will very rarely come into intimate contact with foreigners who speak nothing but the foreign language. It is the exceptional student, I dare say, who goes abroad on even the usual hurried tour, when it is remembered that in the number of secondary schools being considered we include such tremendous urban high schools as those of New York, Chicago, Los Angeles, and Detroit. If the student does not easily perceive an immediate need of the study, the teaching must be especially clever to attract him.

Again—and this is the point I wish to stress at this time—the first two years as usually administered bring excessively little in the way of mental stimulation. Consider the vast number of language “readers” which are recommended by all the book publishers for first and second year consumption. Let us be fair to such texts. They do what they promise to do, and it is no mean achievement, though it is the least that must be required of a text at this stage; they do teach the student to read the foreign language. Sometimes they give the student something of the local color and the psychology of the foreign country. This is good. Sometimes they give an entirely false conception of the national psychology by relating fairy tales concerning fabulous beings living in some Never-Never land. Such imaginative fabrications may be very valuable to children of three, four, or even five years of age, but the fact is that we give students no such material in any other secondary school subject. They are expected to try to be grown up, whether they are or not.

In English, teachers would be ashamed to limit the reading of their classes to such infantile work. They know they have to give their students literature of lasting and recognized value. I am not contending that we should imitate our English colleagues; we have our own problems and they have theirs. At least no one denies the value and utility of knowing something about one's native lan-

guage. The only question seems to be an *embarras de choix*; what is most worth teaching?

We, on the other hand, have been proceeding on the assumption that elementary language students should read only texts suitable to an elementary cultural stage. This principle is fundamentally as absurd as trying to make an immigrant live on baby food just because he is unaccustomed to our beef steak and pumpkin pie. Imagine feeding an Italian day-laborer a bottle of hot milk every two hours because he had just come over from the land of *strega* and *minestrone*. Something is wrong with the picture, but no more wrong than feeding youth of fifteen on a diet of fairy tales and local color. Real literature is needed, capable of making them think every minute.

Just what do we mean by literature? For the moment I mean anything in writing which is worth remembering. There are many more elaborate definitions, but this will answer my purpose. If the matter under consideration is not worth remembering or at least pondering over, I think it has little right to remain a part of the school program.

This would rule out much of what we usually consider landmarks of literature, works of great merit stylistically and in their particular epoch, but out of place in the early stages of school work. Such great preachers as Bossuet and Bourdaloue would probably fall into this category, as well as their famous predecessors of the Pléiade. The first two would fit very well as historical reading in a theological seminary; the galaxy of the Pléiade is very necessary to advanced college and graduate school students of Romance languages, but not much before. There is plenty of literary value, of one sort or another, in works like these, but there is little mental stimulation to connect them with the contemporaneous picture.

My first requisite, then—after the prerequisite of making the student read quickly—is that text-books must have some potential or actual connection with the student's experience. Experience and interest go hand in hand. Sometimes one is ahead, sometimes the other, but to all intents and purposes they are Siamese twins.

Where do fiction and drama fit in all this? Are they any better than the short, short stories and fairy tales mentioned above? They are without question very useful to the language teacher, since they regularly supply the one element which high school

youth is almost sure to appreciate—action. Thus far they are good, and I believe they should form the most substantial part of the early language courses. Beyond this point it is necessary to distinguish the various *genres* of fiction and drama available. Contrast, for example, the value of the works of Dumas *père* and Dumas *fils*. In the elder, we have fascinating plots; in the younger we have rather obvious attacks upon social evils. Dumas *père* will interest students if read fast enough to carry the action, but the benefit to their social consciousness will not be great. There are evident reasons for not giving a high-school class *La Dame aux Camélias* to read, but it is equally evident that it presents quite a different social point of view from that of *Antony* by Dumas *père*.

Less extreme examples might be cited endlessly from French and Spanish, and sometimes interesting contrasts will be found in one and the same author. Palacio Valdés offers a variety of fictional elements, running all the way from the pleasant novel of local color, *La hermana San Sulpicio*, to the extreme and to many unpleasant *La fe*. Most classes will not perceive any social problem in *La hermana San Sulpicio*—though it is there in such characterizations as Don Sabino Guerra and his Church aspirations. They can hardly fail to note the social, or shall I say religious problem in *Marta y Marta*, since whatever action there is springs from this problem. I have the highest regard for *Marta y Marta*, and I very strongly believe there are many novels and dramas of of this type which should be read in class, as they are both enjoyable and stimulating to the social consciousness of the student. The fact remains that some of the best material in Palacio Valdés—from this social and psychological point of view—has never been edited for American students; I refer to *Los papeles del Doctor Angélico* and *Los nuevos papeles*. . . . Here there is a mass of thought-provoking literature, sketches, essays and even short stories ready to be edited by someone who wishes to do the profession a distinct favor.

Let me contrast two more books of about the same degree of difficulty, *El capitán Veneno* by Pedro Antonio de Alarcón and *Las confesiones de un pequeño filósofo* by Azorín. There seems to be nothing much to be learned from the Alarcón book, though it is a mildly interesting story. *Las confesiones* . . . is perhaps not the perfect text we have been waiting for, but it opens up a whole

world of thought, feeling, and experience. It aims in the right direction, though any one can quarrel with its over-sensitiveness and some of the stylistic features of Azorín. Youth is not generally enthusiastic over such texts as *Las confesiones* . . . and Anatole France's *Le livre de Mon Ami*; perhaps it feels in both cases that the experiences of youth as related are not direct enough; they are both sophisticated attempts to look back after a comfortable success in the literary world and try to figure out what their youthful impressions of life must have been. They are just a little too delicate psychologically to be good stimulants; yet they are beautifully written in their differing ways, and they are not very far from being satisfactory in class.

I have found an even greater interest generated by La Rochefoucauld—admittedly in a slightly older group of students—than by Anatole France, unless in his *L'Ile des Pingouins* and *Thaïs* phases. La Rochefoucauld's advantage is that he says in a very few words what many spend whole books in trying to prove or illustrate, and there is sometimes a barb which makes the dart stay in the recipient, as I might illustrate by his "Nous avons tous assez de force pour supporter les maux d'autrui." A teacher does not have to be very clever to elicit interest from a class with such material; no one has to agree with the sense expressed—quite the contrary—but at least one cannot be indifferent to it. I should like to see several such texts prepared for early language work, on the chance that some real thought might be brought out in the class-room, and I should not care whether the students abhorred the authors or idolized them when they finished. The main thing would be to have thought.

Of course, such a proposal is largely heresy at the present time, as we can deduce from p. 122 of this same *Teaching of Modern Foreign Languages* . . . where we find: "Fiction dominates in all the languages in all stages. About 50 per cent of the second year group of French teachers report the reading (apparently out of some 300 pages) of 75-80 pages of drama; about 25 per cent report 20-25 pages of newspaper material; and a similar fraction report 70-75 pages of 'other types of prose,' presumably of historical and other informative works." Thus, summed up briefly, only one quarter of these teachers report giving their students even as small an amount as one quarter of the course "in other types of

prose" than fiction. This makes one quarter of one quarter of the course for these other types than fiction; that is, I believe, about one sixteenth—in any case, an infinitesimal amount. Even these few loaves and fishes may feed the multitude, though I do not think we have a right to expect miracles.

As a matter of fact, we are not getting miracles, as the record shows; we are not leading even one quarter of our secondary school students to pursue the languages started. It is a pitiful condition, whatever the numerous reasons for it, and we are certainly justified in clutching at straws. One straw would seem to be indicated by the figures of the course contents cited above, in which everything is done to amuse the children, but practically nothing to make them think.

I have every sympathy for the teacher who does not wish his students to be bored by heavy technical literary matter, but I do not see that he is avoiding the boredom by giving his classes so much adventure and travel fiction with a sprinkling of drama. If teachers object to La Rochefoucauld in second year classes—as well they may—why not try a little Voltaire? At least his *contes* ought to go very well, and I imagine it would be a rare class indeed which did not get the point of *Candide*. I should like to recommend Montaigne, though of course it would have to be in modern dress, since Montaigne's sixteenth century language is quite impossible. Fénelon would give the girls somewhat of a thrill, since at least they would know what they had avoided by being born today. Pascal would undoubtedly drown most of them, though some response would be called out if the right *pensée* were used. Rousseau is distinctly a possibility. I cannot understand, for instance, why there has never been a school edition of *Émile*, properly cut and prepared for the youthful eye. If we insist upon choosing between Victor Hugo and Balzac, because we haven't time for both, is there any question as to which one opens up the wider horizons, and paints the more inspiring pictures?

Here we have a real distinction which can be applied to all kinds of literature. I make no very special plea for the philosophers and essayists—though I evidently have more respect for them than have most of my colleagues—but I do maintain that all texts should be scanned, among other criteria, for actual thought values. And where there is a choice, it seems axiomatic

that we have no right to impoverish the youthful mind by giving it texts which we should scorn to read ourselves. If we object to his floundering around in deep water, we can take comfort by remembering that a child has to splash a great deal before he learns how to swim. If he never goes near the water. . . .

American teachers have been too tender with the children; they have under-estimated the capacity of the youthful mind for grasping moral and mental distinctions. Of course we can never tell where suggestions will come from, but we can be sure they will come if a variety of material is offered. Sometimes tremendous comfort and strength for adult years will come from a mere two or three lines casually translated or studied. Of this type I recollect the extremely vivid and helpful impression which I have always had from the little poem of Santa Teresa de Jesús beginning *Nada te turbe . . .*, learned, if I remember correctly, as a class duty in the Sophomore year in college. This poem consists of only eight short lines, but the completeness of the religious picture could not be surpassed by a volume of Thomas à Kempis, or any of the church fathers. And I do not think you will find anything in *Les Trois Mousquetaires* to take its place.

I realize that my colleagues will immediately object to my suggestions on various grounds. They will say that the language of such authors as I have mentioned above is too difficult for early language classes. Some texts of this kind undoubtedly are too hard; others are not. Many are only thought to be hard because the thought is hard. It is quite as true that many so-called easy texts are linguistically not easy at all, but the student glides over difficulties and idiomatic expressions by means of plenty of translations, linguistic notes, and vocabularies. Such texts are often considered easy because the action and the mental effort required to understand their subject-matter is extremely slight. Thus, on the whole, difficulty of thought has little to do with difficulty of language, as we can see by taking Santa Teresa cited above, several of her fellow mystics, and some of the simpler philosophical writers. Compared with these, your contemporary novelists are impossibly difficult, if we consider their abundant use of unusual adjectives, colloquialisms, and the like.

I believe it all goes back to our old fallacy that elementary language goes with elementary thought. I have tried to show that this

principle is absurd if applied in other fields than that of the modern languages. I have tried to show also that in secondary schools a stronger linguistic diet is needed—perhaps one which will produce more blood and less bone. If my thesis is true for high schools and preparatory schools, how much more true it is for college and extension courses! If the literature used at the early age levels is inadequate, what can be said for the same material used on groups which are excited by arguments about social problems, religion, politics, women's rights, prohibition, and the American novel? Literally, such students fear no problem, and while I should agree that they usually take their questions head on with but little depth of reasoning, the point is that they insist upon considering these matters, and no Faculty can stop them. They will consider them in a foreign language, too, if they are given a chance. If such students are not given texts of real weight and real meaning, of some contemporary application, you hear the old complaint that the students do not think they are learning much. As a corollary, they drop the language at as early an opportunity as possible, and complain all the rest of their lives about what they did not learn.

Before leaving this subject, it is only fair to mention that serious work is being done on what we may call the cultural possibilities of modern language texts. G. M. Gilman, G. and H. Kurz, and M. and J. Van Horne have been evaluating certain of the most common texts in French and Spanish on the basis of the cultural elements present. I quote p. 119 of the *Teaching of Modern Foreign Languages*: "Briefly, the scheme was to assign each item encountered to a suitable subject category—Art, burial, Catholic Church, clothing, and dress, education, etc. . . . and at the same time to give it a weighting or value by means of a 'keyword,' such as 'statement,' 'mention,' 'allusion,' 'explanation,' etc., noting in each case whether the item occurs in the text or in the vocabulary or in the editorial matter."

I congratulate the authors of these studies, for I believe they have the greatest value. They spread light where there has been only a threatening cloud. But I believe they do not spread it far enough, since they aim—and rightly, for the most part—at being objective rather than subjective. In order to answer the need which I have been discussing, there must be a further examination of school texts from the point of view of moral, mental, and esthetic

values in addition to those which are largely informational. This is a tremendous task, and there will be many who will insist upon making their own evaluations of texts on these grounds. I hope they will. I only hope that modern language teachers, more and more cognizant of their duty of making modern language study contribute to the general mental and moral progress of the nation, will be more alert to choose their texts with regard for the psychological potentialities involved. To do this, we need a considerable number of new texts which are worth reading. Give them to us, and I think I can guarantee that we shall read them.

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TEACHING AND TESTING VOCABULARY ON A ONE-LANGUAGE BASIS

(*Author's summary.*—The "raison d'être" of this article is two-fold. In the first place, it will bring to your attention once more that much discussed thesis of the direct method approach in the teaching of modern foreign languages—but in this case only as it concerns the teaching of vocabulary-building. Secondly, it is to suggest a new-type test, based exclusively on the foreign language, to measure achievement in mastery of vocabulary.)

THE acquisition, the enlargement, and the retention of a vocabulary must obviously demand a good share of attention in the study of a foreign language. Learning to read, to write, to understand, and to speak a foreign tongue demands, after all, a never-ending study of words and their use as a vehicle of thought. The mastery of a basic vocabulary (both active and passive) is therefore of prime importance to the student of any language.

How may this basic vocabulary be most effectively imparted to the learner? Professor Handschin in his excellent book entitled "Methods of Teaching Modern Languages" answers, in a negative way, the question as follows:

"There was for long ages a certain procedure established both in the classical and the modern tongues for acquiring vocabulary. It consisted chiefly of memorizing, by repetition, outside of the classroom, a certain number of words daily. This was a clear-cut system, easily administered, and had only the fault that the words were retained as isolated vocables, had few associations, and hence could be recalled only as isolated words and with a maximum of effort, all of which tended to their disappearance from memory altogether. The consequent drudgery became distasteful. No interesting stimuli were associated with the work of memorizing, and the stereotyped form of work served only to increase the monotony and thus to destroy that prime factor in learning, interest."

"Interest" is a general term for the subjective conditions of attention, or it is used to designate a mood which accompanies attention. You can be quite sure, especially in a modern language class, that a technique which is novel or different from the old-fashioned grammar-translation method will evoke curiosity, arouse interest, and secure attention. I feel that attention thus secured will increase the rapidity of entrance of sensations to conscious-

ness. Only a constant and varied repetition of these interesting stimuli will be needed to make such sensations pleasantly retentive.

Too often the teaching of vocabulary has been made something passive, lifeless, and coldly mechanical. Too often the mere native equivalent has been given for some word, phrase, or idiom. Such a practice, to be sure, is on rare occasions quite advisable and expedient, but too much of it will tend to destroy rather than foster a feeling for the foreign tongue. My suggestion, the origination of which I do not by any means claim, because practically all teachers who believe in the pure or modified direct method advocate it, is the minimum use of the native tongue and the maximum use of devices in which the foreign language plays an all-important rôle. The sentence or unit of thought, we are all agreed, should be the pivot around which the teaching of the basic vocabulary should revolve and by assuming this fundamental factor, the instruction in vocabulary-building becomes something active, functional, and psychological.

After a reasonable basic vocabulary has been mastered by the learner, what can the teacher of modern languages do to aid the student in a systematic enlargement and permanent retention of this basic material? We are all generally agreed that interest is the reciprocal of attention. If you have the one, you invariably have the other. If the teacher of modern languages can show the attractiveness of the study of vocabulary-building by means of aural, oral, visual, and mental "stunts", if they may be so termed, then he is quite sure of impressing the learner and of interesting him in the matter of his acquisition of an ever-growing vocabulary, upon which depends his future growth or decadence in that language. It will be a happy blending of work and play—the joy of work, the satisfaction of accomplishment and the feeling of progress.

Why should the native tongue monopolize the time in the modern language class? If such is the case, how can a feeling for the foreign tongue be developed? What can there be imparted of a pleasant and lasting nature without a conscious striving towards a development of this essential "*Sprachgefühl*"? Not a great deal that will be pleasantly retained, I dare say. If we do not reckon seriously with the workings of the "law of effect" in the teaching process, then woe be to the learners! Therefore, if English trans-

lation can be avoided without hurting the chances of understanding the particular word, phrase, or idiom, why not first exhaust the following devices for teaching vocabulary on a one-language basis:

- 1) objects
- 2) pictures
- 3) gesture, action, dramatization
- 4) graphic representation—drawings, diagrams, cartoons
- 5) antonyms
- 6) synonyms
- 7) homonyms
- 8) cognates
- 9) words in pairs
- 10) definition, explanation, paraphrasing
- 11) riddles, puzzles, jokes
- 12) family groups
- 13) categorical groups
- 14) series
- 15) memory gems
- 16) orthographic resemblance of foreign words
- 17) flash cards
- 18) acoustic value—onomatopoetic words, phrases, idioms
- 19) historical words
- 20) mnemonic association
- 21) games
- 22) songs
- 23) classification of words, phrases, idioms showing common regularity or irregularity
- 24) words with their inherent characteristic or attribute
- 25) clippings, programs, advertisements, menus, etc.
- 26) basal meaning of words, phrases, idioms
- 27) value of prefixes and suffixes
- 28) compound words

The modern language teacher who follows or has been following such techniques will obviously remark that the present tests to measure achievement in mastery of vocabulary will of necessity have to be modified. Why apply an indirect method of testing to a direct method teaching technique? If the native tongue plays a very minor rôle in the instruction, why should there be a major portion

of English in the vocabulary tests that are being published? This teaching technique demands that the instruction in vocabulary-building be on a one-language basis in so far as it is practical. Such being the case, the testing should also be based on the foreign tongue. My first test of this type appeared in the February 1927 issue of "El Estudiante de Español."

The following test is only suggestive as to the possibilities of testing mastery of vocabulary on a one-language basis.

FRENCH VOCABULARY TEST

- I. Underline the two words or expressions that have the SAME MEANING (synonyms):
- Ex. bon, rouge, célèbre, renommé, intelligent
- a. la figure, la forme, la tête, le corps, le visage
b. commencer, parler, finir, terminer, fournir
c. participer à, parvenir à, prendre part à, aimer à, parcourir
d. de bon coeur, avec colère, de bonne heure, à l'heure, avec plaisir
e. hier, demain, à présent, maintenant, autrefois
f. savant, semblable, paresseux, pareil, poli
- II. Underline the two words or expressions that have the OPPOSITE MEANING (antonyms):
- Ex. bon, différent, mauvais, facile, divers
- a. la maladie, le bonheur, les bonbons, la bonté, la santé
b. se laver, se coucher, s'habiller, se livrer, se lever
c. large, grand, beau, énorme, étroit
d. sur, avec, dans, sans, en
e. lentement, souvent, vite, distinctement, brièvement
f. à l'heure, à temps, en avance, à la bonne heure, en retard
- III. Underline the one word or expression that is LEAST RELATED in thought to the other words in the group:
- Ex. le nez, la bouche, les joues, le bras, les yeux
- a. le vin, le thé, la bière, le poivre, le café
b. le père, la mère, le chien, le fils, la fille
c. aller, venir, courir, couronner, sauter
d. large, petit, court, long, étroit
e. manger, boire, avoir chaud, avoir faim, avoir soif
f. sous, au-dessous, sur, surtout, au-dessus
- IV. Underline the one word in each group that is MOST CLOSELY related in thought to the given word:
- Ex. LE GARÇON—vieux, féminin, jeune, âgé
- a. MANGER—le vin, la viande, la bière, le cognac
b. LE COUTEAU—écrire, effacer, jouer, couper
c. LA MONTRE—le temps, l'heure, la fois, la tempête

- d. LENTEMENT—courir, se ralentir, se hâter, se presser
 e. L'ESCALIER—monter, tomber, glisser, sauter
 f. JAUNE—la pomme, la poire, la pêche, l'orange.
- V. Underline the two words in each group that are MOST OFTEN ASSOCIATED in thought:
 Ex. *la neige*, l'ombre, la robe, *blanche*, rouge
 a. se coucher, se laver, se reposer, se cacher, se brosser
 b. belle, la fille, jeune, jolie, intelligente
 c. le chien, le chat, l'amour, la mer, la mère
 d. le maltre, gronder, l'élève, enseigner, pleurer
 e. cent ans, l'argent, l'hiver, le siècle, le mois
 f. le fromage, le pain, le poivre, le beurre, le gâteau.
- VI. Underline the one word in each sentence whose meaning is conveyed or suggested by its SOUND (onomatopoeic words):
 Ex. J'entends *miauler* le chat.
 a. Un homme bolteux marche clopin-clopant.
 b. Les enfants aiment beaucoup à babiller.
 c. Nous n'entendons plus le cliquetis des verres.
 d. Le chat a soif parcequ'il lape avidement le lait.
 e. On ne doit pas chuchoter en compagnie.
 f. Les jeunes filles de nos jours savent siffler comme les garçons.
- VII. Underline the word that fits the THOUGHT BEST:
 Ex. Il a acheté (un livre, *une livre*) de sucre.
 a. Perrichon n'a pas suivi (le page, la page).
 b. A l'hotel (un page, une page) nous a rencontrés.
 c. Qui a perdu (un somme, une somme) d'argent?
 d. Avez-vous vu (le tour, la tour) de l'église?
 e. La veuve portait (un voile, une voile).
 f. Il a accepté (le poste, la poste).
- VIII. Write the FEMININE FORM of each of the following nouns:
 Ex. le mari—la femme
 a. le bœuf —
 b. le coq —
 b. le parrain—
 d. le comte —
 e. le maltre —
 f. le dieu —
- IX. Write the MASCULINE FORM of each of the following nouns:
 Ex. la mère—le père
 a. l'ambassadrice—
 b. la compagne —
 c. l'héroïne —
 d. la duchesse —
 e. l'hôtesse —
 f. l'impératrice —

X. Write an ADJECTIVE that is closely associated with each of the following nouns:

Ex. la femme—féminin

- a. la liberté —
- b. la tragédie—
- c. la victoire —
- d. Paris —
- e. la comédie—
- f. la bonté —

XI. Write a NOUN that is closely associated with each of the following verbs:

Ex. permettre—la permission

- a. connaître—
- b. vaincre —
- c. choisir —
- d. imprimer—
- e. envoyer —
- f. chanter —

XII. Write a VERB that is closely associated with each of the following adjectives:

Ex. grand—grandir

- a. bas —
- b. noir —
- c. chaud—
- d. pâle —
- e. égal —
- f. sec —

XIII. Classify the following words under these headings:

- | | | |
|---|--------------------|---------------|
| 1) les fruits | 2) le corps humain | 3) la maison |
| 4) la famille | 5) les animaux | 6) les fleurs |
| a. la pomme, la porte, la rose, la tête, le père | | |
| b. la pensée, le visage, la mère, la pêche, le toit | | |
| c. les bananes, la violette, les bras, le tigre, la tante | | |
| d. la fenêtre, l'oncle, le lion, la jambe, l'oeillet | | |
| e. le poignet, l'ours, la façade, la marguerite, la poire | | |
| f. le neveu, le boeuf, la persienne, la pousse, le genou. | | |

This test differs from most vocabulary tests in the field of modern languages in the following respects:

- 1) the actual testing phases are based exclusively on the foreign language.
- 2) it fosters a maximum of thinking in the foreign language—in other words, it is based on sound language psychology in that it reduces cross-associations to a minimum.

- 3) the test places the stress upon the discrimination of foreign words having orthographic resemblances.
- 4) it adheres to a basic principle of language-study—the association of symbol and meaning, of foreign word and concept.
- 5) it is based on a sound pedagogical principle—the enlargement and retention of vocabulary by means of “associates” and a procedure of “from known to unknown.”

RAYMOND P. MARONPOT

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MID-WEST M. L. T. AT CHICAGO

Attention is called to the meeting scheduled for May 2 and 3 at the Auditorium Hotel, beginning with a dinner followed by a program on Friday evening. Saturday morning there will be a general session presided over by President John D. FitzGerald. Papers will be read by C. D. Zdanowicz (Wisconsin), A. G. Bovée (Chicago), N. L. Willey (Michigan). At the luncheon, M. Roger Cros (Northwestern) will speak. In the afternoon section meetings there will be papers by Josette Spink (Chicago), H. Kurz (Knox), H. S. Bechtolt (Chicago), C. F. Fraker (Northwestern), Elsie Schlueter (Chicago), E. F. Engel (Kansas). Send reservations for dinner or luncheon to Ruth R. Maxwell, 724 Erie St., Oak Park, Ill.

Correspondence*

ON CERTAIN CRITICISMS OF *The Teaching of Modern Foreign Languages in the U. S.*

To the Editor of *The Modern Language Journal*:

In the January issue of the Journal, under the rubric "Among the Periodicals" (pp. 315-316), are to be found about thirty lines of comment by the editor suggested by an article in the November issue of the *German Quarterly* from the pen of W. R. Price in which he expressed vigorous disapproval of certain findings set forth in the report that I prepared for the Modern Foreign Language Study entitled *The Teaching of Modern Foreign Languages in the United States*. In summarizing Mr. Price's article, the editor might have mentioned that the article in question, entitled a "Critique," is hardly a critique of the volume but is rather an adverse criticism of one of the hypotheses to which the author of the report and his fellow members of the Committee on Investigation were led by an examination of the evidence. As I have shown in the January issue of the *German Quarterly*, Mr. Price treats this evidence in a very cavalier fashion. He is silent on all the other topics discussed in the volume: the search for valid and attainable objectives, testing for achievement, homogeneous grouping of students, reorganization of course content, and the like.

Mr. Price's article referred to differences of opinion expressed by members of the Study committee at the Toronto meeting in September 1927, and the editor of the Journal, returning to this point, continues: "In vain these opponents (of the new gospel) urged that the case for largely increased reading was not yet fully proven, and that the Study Committee had adopted the policy of basing its pronouncements only on scientific evidence; in vain they contended that we had at most the right to present the facts so far available and to draw from them certain rather cautious conclusions." These sentences seem to contain the following propositions. 1. The author of the report glosses over the fact that the secondary teachers participating in the meeting and some of the college teachers were unwilling to accept the conclusions as proposed at that time, thus producing an impression of harmony where there was none and giving the report specious weight. 2. The report departs from a sound scientific method. The author presents as fully proven conclusions what should have been only cautiously and tentatively proposed.

* The Editors welcome short communications on topics of interest to teachers of modern foreign languages. Please send such items to the Managing Editor.

These two statements call for a careful examination. If they are well founded, the conclusions presented in the report would certainly command less respect than it had been expected they would, because a policy of disingenuousness and of special pleading properly and naturally creates an atmosphere of suspicion and makes the public almost doubt evidence that would otherwise be acceptable.

Professor Fife, the chairman of the Committee on Direction and Control, refers explicitly in his *Foreword* (p. vi) to the differences of opinion on which the editor of the Journal lays such emphasis. In another place in the volume (p. 127) occurs the sentence, "Thus the profession appears to believe that intensive study of a limited amount of reading material is the best introduction to reading." This is followed by figures derived from a canvass of teacher opinion, which show that both secondary school and college teachers overwhelmingly favor intensive study during the first year, with a distinct majority of secondary teachers and an important minority of college teachers taking the same position for second year work. The substance of the sentence just quoted is reproduced in even more positive terms on p. 158. Further on in the same chapter (p. 161) occurs the sentence: "The Committee on Investigation is of course fully aware that the principle involved in the foregoing paragraphs (i.e. favoring greatly enlarged reading practice) is contrary to the theories and to the practice of many excellent teachers." This is followed by two quotations from prominent sources to indicate that the author of the report was well aware that some of the heavy artillery of the profession was already pointed against his position. Then comes the "conclusion" (p. 170) referred to above, which is followed by the note of protest of three members of the Committee on Direction and Control. It is true that Professor Fife's statement and the note just referred to are the only explicit references to the debate in the committee meeting, but the statistical evidence provided in the text to show that the majority of secondary school teachers favor intensive study during the first two years does not indicate that the author of the report was aware of having anything to conceal. In fact he produced this very evidence during the meeting referred to, and it was just the fact that the Study had been conducted as a scientific inquiry and not primarily on the basis of opinion that led him to formulate the conclusion to which the editor and Mr. Price object instead of adopting one which would have come from a referendum.

At this point I insert, with the permission of the writer, a portion of a letter written me by Mr. Fife on Feb. 24, 1930, in which, at my request, he relates the steps leading to the adoption of the report:

"At a meeting of the Committee on Direction and Control at the Hotel Windermere in Chicago on January 2, 1926, the draughting of the reports of the Study

came up for discussion. It was pointed out that the Committee would have to face the possibility of a lack of unity in some of its decisions since the amount of material was especially large and interpretations and deductions from it must imply personal study and a personal judgment or the judgment by a small group (the Committee on Investigation) which had been able to follow through personally the particular inquiry.

"It was further stated that when the Committee on Direction and Control delegated to the Committee on Investigation the power to carry through the inquiry, it also delegated to it the authority to report the results with the very best judgment which it could bring to bear on its findings.

"When the final meeting of the general committee was held at Toronto the outlines of the various reports were distributed to the members a week in advance. In the case of your report on the objectives, organization, content and methods of modern language teaching, we were careful to include the conclusions which embraced your interpretation of the material in order that the members might have an opportunity to formulate their ideas respecting them. These were then read at the meeting and a part of two sessions on September 17, 1927, was taken up with the discussion. Apparently those present were quite familiar with your formulations on the question of the reading objective. This was the only point raised for prolonged discussion and several members voiced opposition to the conclusions.

"Some of the suggestions made on this point were accepted by you and it was voted to accept the report, but was stated at the same time that your conclusions, which were still in tentative form, should, after revision, be forwarded to the members of the Committee so that those who did not agree might record their objections. . . .

"I have your covering letter before me which asks explicitly for comments and criticisms. Several members of the Committee responded and although the correspondence was carried on by yourself, copies of all letters were sent me. Three members of the Committee finally asked to have their objections recorded: Mr. Hohlfeld, Mr. Roux, and Mr. de Sauzé. As Chairman of the Committee and General Editor of the "Publications" I then suggested to them that a joint statement be drawn up and inserted in a footnote, which would not break the thread of your exposition but would necessarily meet the eye of any reader of the report. I promised to call attention prominently to this dissent in the Foreword of the volume. All agreed to this and Mr. Hohlfeld formulated the statement. After some correspondence, which was marked by an earnest desire on the part of Mr. Hohlfeld and yourself to secure a statement which should set forth clearly the point of disagreement, the present form of the footnote was drawn up and received the signatures of the three gentlemen concerned.

"When I came to write the Foreword I included the following statement:

"The report was organized and written by Professor Coleman and its conclusions reached with the advice and consent of the Committee on Investigation. Both the author and the Committee have felt it an obligation to be careful in statement and conservative in recommendation, but realize that in one instance, at least, their interpretation of the evidence brings conclusions which are at variance with the opinion of the great majority of modern language teachers. This is the recommendation for a considerably increased amount of reading in the effort to speed up the attainment of the ability to read the foreign language, universally recognized as the first objective for our students. This is the only conclusion to which the Committee on Direction and Control did not give unanimous approval, for, as will be noted below, a minority of that Committee records its dissent with this proposal."

"This seemed to me then and seems to me now an adequate and sufficiently prominent statement."

When we consider the second proposition that emerges from the editor's comments, the text of the report again provides some pertinent evidence. The presentation of the facts and the drawing

of "certain rather cautious conclusions": this is what the editor would have favored. With respect to the degree of caution displayed in formulating the conclusions, I invite the attention of my readers to the following citations in which certain words have been italicized: "Since only a *limited amount of data is (sic) available*, we must content ourselves with assembling the testimony that is pertinent and *suggesting the hypothesis to which it appears to point*" (p. 146);—"on the positive side the studies by Buswell—by C. E. Young—O. F. Bond—and by Michael West—*give reason for believing* that the yield in reading ability can be increased if—" (p. 147);—"these and other inquiries into the nature of reading *support the view* that more attention ought to be paid to developing habits of silent reading for content and more insistence on a wider range of reading during the first two years—" (p. 161);—"while there is *no great amount of experimental evidence to indicate the exact lines* that such a course—should follow, *the negative testimony is very strong* that the next step for modern language instruction is *either* some such radical change in course content and class procedure, *or* a drastic reduction in the number of students and the elimination of modern languages from many schools" (p. 167); "*Experimental data* in the modern language field *warrant the hypothesis* that there is a close correspondence between limited reading experience and the poor attainment in reading by large numbers of second- and third-year students, as attainment is evaluated by the American Council reading tests and by teacher opinion. *It is fair to assume* that if—the amount of reading were considerably increased,—there would result more rapid growth in rate and in comprehension, as has been *clearly demonstrated* in the case of classes in the vernacular" (p. 170); "*so far from leading to clear cut conclusions*, the accessible evidence does not even *justify us in maintaining categorically* that there is in all cases a direct ratio between attainment in reading and the amount read" (p. 268); "*Hypotheses in regard to method*" (p. 269); "*There is great need of careful experimentation* to determine more definitely the effect upon learning a foreign language of the various procedures as applied under typical American school conditions. *Especially is this true with respect to the relative effect upon reading power during the elementary stage of 'intensive' study of a small amount of reading material—as compared with more abundant 'direct' reading practice, accompanied by less detailed study of grammar—*" (p. 277).

I have ventured to cite the above passages as evidence of the fact that the author did exercise some degree of caution in phrasing conclusions. What else could he do? For him this evidence had a meaning, and he could only draw therefrom the hypothesis to which it led. This he did, and labeled it "hypothesis." Try as he may, he can see here no lack of sound procedure. Nor if the history of the natural

sciences may be taken as providing a point of departure, is such a procedure unscientific. The path of progress of all sciences is strewn with the wrecks of hypotheses that have survived and proved useful for a short or a long period and then given way to others more substantially founded. Any well-informed person can think of half a dozen celebrated examples in various fields.

I shall not here debate the soundness or the error of the hypotheses attacked by Mr. Price, and inferentially by yourself. My reply to the former in the January issue of the *German Quarterly* is chiefly an attempt to supplement the very incomplete and quite misleading impression of the report that one would gain from reading his article. "The only recourse left to those who doubt the validity of Coleman's recommendations," you write, "is to challenge the published report." Granted, but let them challenge the report after studying the text.

Despite all the evidence presented in this communication, you may still insist, as you have a perfect right to do, that the debate at Toronto should have been more strongly emphasized, and that in formulating conclusions, the author of the report should have dwelt at greater length on their necessarily tentative character. This can be only a matter of individual judgment.

I believe that the text of the report contains adequate refutation of the criticisms implied in your remarks, Mr. Editor, and having thus called attention to the pertinent passages, I am quite willing to leave the decision to a jury of your readers.

ALGERNON COLEMAN

University of Chicago

(Editor's note. I shall attempt to make a reply to Professor Coleman in the next issue. I hasten to correct a misapprehension, however, which my printed comment created in his mind, and possibly in the minds of other readers. That comment dealt solely with the *results* of Mr. Coleman's labors, and it was not my intention to reflect in any way upon his integrity as a scholar or the sincerity with which his report was formulated. I regret very much that my remarks could give such an impression, and apologize to Mr. Coleman for thus putting him in an awkward and disagreeable position. B. Q. M.)

LES DRÔLES AVENTURES DE RENARD

To the Editor of *The Modern Language Journal*:

Not having seen in your columns any review of "Les drôles Aventures de Renard" by Luigi A. Passarelli and André Pézard, I take the liberty of writing you about it, because it seems to me to be a typical example of textbook-making which is too frequent nowadays, and because it illustrates so signally the dangers of trying to write idiomatically in a foreign language without having a perfect command of it.

Of course the idea of the authors was a happy one, to bring within the reach of our beginners in the study of French this sample of early French bourgeois literature, and they have gathered together in an attractive little book, cleverly illustrated, some of the most amusing incidents and endeavored to make them suitable for early reading. But it is difficult thus to simplify a text, reducing the vocabulary, avoiding complicated verb forms and too great a number of idiomatic sentences; the native French teacher who has not behind him several years of experience does not always realize what the difficulties of the American student are, while the average American teacher finds it almost impossible to handle the French language as well as he does his own. Consequently, it seems as if both an American and a French teacher joining forces to prepare a text-book such as this one, should form an ideal combination. Yet, in this case, one can but wonder whether Monsieur Pézard did anything more than allow his name to appear on the title-page, for the whole book seems less like an adaptation of old into modern French than a translation, too often awkward and even incorrect, from English into French.

The very title: "Les drôles aventures de Renard" is disconcerting. It is incorrect. *Drôle* is not primarily an adjective, but a noun used adjectively, so, followed by a noun in apposition, it requires the preposition *de*. The French say "un drôle d'homme," as well as "un amour de petite chèvre" (Daudet), or "un fripon d'enfant" (La Fontaine), etc. If the idea of "oddity," "queerness," "strangeness" is to be given, the expression should be: "les drôles d'aventures"; if the meaning to be conveyed is "amusing," *drôle* should be placed after the noun, or preferably, the adjective "amusantes" should be used.

One cannot avoid recognizing a literal translation from English into French in expressions like the following: "dans l'avenir" (p. 44), for "à l'avenir"; "sur la rue" (p. 55), for "dans la rue"; "la saison où tout le monde réjouit" (p. 55), for "... se réjouit"; "le printemps est presque ici" (p. 107), for "... presque arrivé"; "Renard recule quelques pas" (p. 11), for "... de quelques pas"; "Isengrin et Renard étaient une fois de bons amis" (p. 50), instead of "... autrefois de bons amis"; "il était mieux s'en aller" (p. 105), for "il valait mieux ..."; "il grimpe un grand chêne" (p. 102), for "il grimpe sur un grand chêne" etc.

"Le coq recouvre un peu la confiance" (p. 8), should read: "le coq reprend un peu confiance." "Il pense comment il pourrait les avoir pour lui-même" (p. 51), is awkward and might be replaced by something like "il réfléchit pour trouver un moyen de se les procurer," which would be at least correct and no harder for the student. We find, page 24, "l'imbécile que je suis!"; since this is an exclamatory sentence, the article should not be used, and it seems also as if "la belle voix que vous avez!" (p. 11), somewhat too col-

loquial, should be replaced by, "quelle belle voix vous avez!", it being also an exclamatory sentence. *Perdez* should replace *manquez* in "écoutez et ne manquez pas un mot" (p. 8). The word *des* should be repeated in "des pierres et cailloux" (p. 16). When Brun-Matin says to her husband: "Je savais toujours que vous étiez un génie" (p. 36), this remark is evidently a literal translation of "I always knew that you were a genius," the idea of which would be more correctly rendered by "j'ai toujours su que vous aviez du génie." And when Renard says, page 78, "Vous ne savez pas ce que c'est que la gratitude," the answer: "Si je sais peu de gratitude, vous en savez moins," shows that Isengrin has become an American attempting to express himself in French.

Grammar is rather ill-treated in "le fromage *lui* empêche de parler" (p. 18), for "... l'empêche. . ."; *En* quelle date tombe la fête de Noël? (p. 59), for "à quelle date. . ."; "à l'autre côté du pré" (p. 70), for "*de* l'autre côté. . ."; "pris *par* une nostalgie terrible" (p. 105), for "pris *d'une* . . ."; "Qui est-ce qui vous fait penser à cela?" (p. 71), for "... penser cela." Page 77, the second *que* in "Je sais bien ce que sont *que* vos services" should be dropped, and *de ce que* should be used instead of *que* in "Remerciez tous les saints *que* je suis malade"; *pas* should be inserted as second part of the negative in "Nous n'en serons quittes pour cela" (pp. 63 & 136). The article was used wrongly instead of the possessive in "Renard arrange les anguilles sur *le* dos" (p. 56), for "... sur *son* dos", and "Liétard cache son visage *entre les* mains" (p. 34), for "... *dans ses* mains." "Il porte à *la* bouche un grand cor de chasse, et commence à corner, à hurler" (p. 34), instead of "il porte à *sa* bouche . . ." sounds as if he *wore* a hunting horn in his mouth; moreover, how can he "*hurler*" with the horn in his mouth? "Gardez-vous bien de *ne pas* manquer à votre promesse" (p. 31) says the opposite, and "je me fiche bien *peu*de vos proverbes" (p. 27) almost the opposite of what is meant.

"Vous allez vous *laisser* tuer avec tout le bruit que vous faites" (p. 35) should read "Vous allez vous *faire* tuer . . ." for the passive attitude implied by *laisser* is in contradiction with the noise made which is going to be the cause of the killing; the idea is really "you will get yourself killed." "Un de ces jours il va me casser la tête, *sans même l'avoir* entendu approcher" (p. 39) is nonsensical; the correct form is "... *avant même que je l'aie* . . .". "Vous criez *sans* les coups de bâton" (p. 8) is not clear, but I imagine the meaning to be "... *avant d'avoir reçu* les coups de bâton." "La faute ne sera-t-elle pas à lui, peut-être" (p. 71), is clumsy and could be expressed much more simply by "ce ne sera peut-être pas sa faute." "Madame Gersent ne comprend rien" (p. 52), would imply a natural stupidity in her, while the context requires "... n'y comprend rien." "A grand' peine is still used, rather than "à grande peine" (p. 88).

En should be dropped from the following: "Il rôde seul par la campagne *en* évitant les rencontres" (p. 62), and "Isengrin le bat rudement *en* lui arrachant la peau" (p. 63); but "*en* quelques minutes Patoux est mort" should be used instead of "*dans* quelques minutes. . . ." (p. 35).

Other instances of the use of the wrong word can be found in sentences such as "C'est moi qui vous ai *délivré dans* les pattes de l'ours" (p. 31). This again seems, at first sight, like a literal translation of the English *delivered into*; but *délivrer*, which, by the way, is used with *de*, not with *dans*, means *to free*, exactly the reverse of the idea the authors intended to convey. In "Quel mal *doutez-vous* d'un pauvre blessé?" (p. 19), we imagine that ". . . *redoutez-vous* . . ." is meant; "*la rumeur* du feuillage" (p. 4) is funny, especially when referring to a single cabbage leaf behind which Renard is hidden. One also finds, page 65, "*le trot* d'une charrette"; "*le roulement* . . ." might seem more appropriate, as also "*je m'en vais* tout de suite" instead of "*je marche* tout de suite" (p. 4) where I do not suppose that an attempt was made to use the modern slang expression; neither do I like "*excité* par l'odeur de la charrette" (p. 55), when the odor is really that of the fish which is in the cart.

Because of their faulty construction some sentences are, at first sight, amusingly misleading. When I read: "Il arrache de ses dents les roseaux plantés au bord de l'eau" (p. 21), my first impression is that he pulls them *from* his teeth; besides, they surely have not been *planted*, they are growing there. "Le vilain doit nager pour la vie" (p. 26) looks as if he had been sentenced to swim for the rest of his life. "Le vilain regrette sa parole" (p. 30) might give the impression that he regrets having given his word; it would be better to say, then, ". . . d'avoir donné sa parole"; but, in reality, he regrets *what he said*; ". . . ses paroles" would be clearer, but I venture to suggest ". . . les paroles qu'il a prononcées", or more simply, ". . . ce qu'il a dit."

Instead of the following sentences in which the cart is put before the horse: "le vilain saisit une rame à deux mains" (p. 25); "ils bondissent en aboyant sur Renard" (p. 38); "Patoux tombe à terre de terreur" (p. 34); "Patoux approche du vilain, heureux comme un roi" (p. 29); "ils regagnent la charrette tout confus" (p. 56); "pour mener leurs bêtes boire," (p. 58); "ceux-ci apportent le roi en hâte," (p. 108), I would like to read: "à deux mains, le vilain saisit une rame; tout en aboyant, ils bondissent sur Renard; de terreur, Patoux tombe à terre; heureux comme un roi, Patoux s'approche du vilain; tout confus, ils regagnent la charrette; pour mener boire leurs bêtes; en hâte, ceux-ci amènent le roi."

But most of these are only trifling errors compared to some of the constructions I find in the questionnaires, such as: "Où fourre Brun le museau et les pieds?" (p. 89), or "Comment partage le

butin Renard?" (p. 72). It makes one think of Monsieur Jourdain: "D'amour mourir me font, belle marquise . . ." etc.

I always regret to find, even sometimes in text-books otherwise excellent, questions in which the interrogative word follows the noun instead of beginning the sentence. This order which would be correct if used at the right time seems awkward in an ordinary questionnaire. For instance: "Renard, où passe-t-il la nuit?" instead of "Où Renard passe-t-il la nuit?"; "Patoux, pourquoi est-il content?" instead of "pourquoi Patoux est-il content?" "Liétard, où met-il l'ours?" "Renard, comment sait-il que Timon n'est pas mort?" etc. In "Quelle porte Renard a-t-il frappée? Pourquoi l'a-t-il frappée?" (p. 52), the correct usual interrogative order is respected; but, unfortunately, the authors seem to have forgotten that one knocks *at* a door, in French as in English.

A certain number of the seemingly almost unavoidable misprints occur: "Je vous en suis bon gré" (p. 35), for . . . *sais* . . . ; "Sa chaire vous cassera les dents" (p. 38), for . . . *chair* . . . ; "l'emploi du verbe" (p. 109), for l'emploi . . . ; "imprisonner" (p. 131), for *emprisonner*; "viel" (p. 140), for *vieil*; at the end of a line, "pito-yable" (p. 112) should be divided *pito-y-able*; notice also "tres" (p. 38), for *très*, and "disgrâce" (p. 60), for *disgrâce*.

It was a good idea to give at the end of the book in phonetic transcription the pronunciation of the proper nouns used in the text, and it is to be regretted that the same thing was not done for the whole vocabulary. It is always a delicate matter to discuss the pronunciation of proper names; of course we know that tradition in this case is generally stronger than popular linguistic tendencies; so I feel that perhaps it would be preferable not to drop the medial so-called *mute e* in the names *Tiercelin*, *Hermeline*, *Percehaie*, and also in the initial syllable of *Belin* and *Pelê*. As to the name *Timer*, I would certainly pronounce its final *r*, with a preceding *open e*, rather than [time] as indicated.

It seems rather surprising to find in this phonetic transcription the sign of length after explosive consonants; after [t] in the words *Chanteclair*, *Chanteclin* and *Cointereau*; after [b] in *Belin* and *Robelet*; after [p] in *Pelê*, as well as after [s] in *Percehaie*. Also the *u* of *Malpertuis* and the *ou* of *Couard* are given as vowel sounds instead of semi-vowels.

Going rapidly through the vocabulary, I would suggest that *s'accroupir* is to *squat down*, rather than "to bend low"; that *un archiprêtre* is an *archpriest*, not an "archbishop"; that one "*rafter*" is not sufficient to constitute the *charpente* any more than *un pieu* can be a "bridge" or a "pier"; that in Medieval times, *un Connétable* was a *Constable*, not a "Lord high chancellor" (a note in regard to this would have been in order); that "he was not obliging enough" does not at all express the same idea as "il m'a donné bien de la contrariété", nor "I'll never get him" as "je suis fichu,"

nor "quite naturally" as "à tout hasard"; that "*thereupon*" translates *là-dessus*, not *là-dessous*; that there is a difference between "no permission is granted to" and *it is forbidden to*, which is the idea conveyed by "défense de + inf." Without knowing where it occurs in the text, it does not seem as if "*well considered*" could be a good translation for *éclairé*, and "*astonished*" seems somewhat weak for *émerveillé*. Does the word "*moufle*" exist in French for *snout* or is *musle* the word implied? *Fléau* is *flail*, not "*whip*."

I have refrained from mentioning many other matters, for fear of taking too much space; but I hope that what I have set down here will suffice to make the editors realize that their book needs a thorough reworking in order to become a really suitable reader for beginners.

JEANNE HAROUEL GREENLEAF

University of Wisconsin

HUGO'S 'AT SIGHT FRENCH COURSE'

To the Editor of *The Modern Language Journal*:

The following advertisement (here abbreviated to its most magnificent essentials) was made public by Doubleday, Doran & Company, Inc., in a far-west magazine for March 1930; as neither this magazine, nor other publications which presumably opened their pages and their ledgers to the firm in question, may have reached many of the professional teachers of French, I should like to quote and expand with a few critical remarks some of the most characteristic features of this advertisement. I quote:

FRENCH is as Easy as this:	
parlez par-lay	Anglaise Onglase
(<i>speak</i>)	(<i>English</i>)
bouquet . . . boo-kay	mais oui may we
(<i>a bunch of flowers</i>)	(<i>but, yes</i>)
beaucoup . . . bow-koo	doux doo
(<i>much, many</i>)	(<i>sweet</i>)
l'édifice laidifees	
(<i>the building</i>)	

[Then another heading in large type] Take Your First Lessons FREE!

Here follow two "cuts." One exhibits the illustrated binding of "Hugo's (U.S.A.) At Sight FRENCH COURSE" (the work advertised); the other a tall, more or less normal, fop (adorned with a monocle) holding out some unidentifiable object, in what must be his hand, to a tall, slender, young (?) lady. I take him to represent the author, her to represent a very up-to-date American *girl* (possibly symbolizing, but unintentionally, the supposedly predominating fact that such of our population as may wish "easily [to] acquire a command of a vast fund of conversational French, in your [their] spare time at home," are of the feminine sex,

young, and up-to-date). The other half of this notable cut depicts a *midinette* (?), with a badly bent nose and carrying a chequered bandbox labelled "Mode", about to pass a tall young Frenchman wearing the flat-brimmed "stove-pipe" hat, *la petite barbe de chèvre*, flowing black tie and *pantalon gonflé* which symbolize so generally for many of us, an artist of the *Quartier latin*. "So this is Paris!" Yes, and America too, as depicted in, or for, M. Hugo's book ("Send at once for the free sample lessons"). "It [French] can be learned—by the Hugo method—in record time without tedious study." . . . "The few words appearing above illustrate the simple Hugo key to pronunciation. It is impossible to mispronounce a French word if that key is followed." . . . SPEAK FRENCH LIKE A NATIVE. To utterly convince you [this advertisement contains two split infinitives]—to *show* you, not by description but by sight of the lessons themselves—we will send you the first two lessons of this *short cut to usable French* absolutely free. . . . The first two lessons are yours for all time, absolutely free. Send for them at once. . . . We will withhold shipment of the balance [*sic*] until one week after you have received the first two lessons. . . . If you do wish to finish the rest of the twenty-four lessons, you send only \$1.85 first payment and \$2 per month—while you are learning without effort." This financial aspect of the possible deal follows a bit of constructive pedagogy: "Instead of starting to study French in the schoolroom fashion, with rules of grammar and long lists of irregular verbs [Oh, quelle horreur!], the Hugo method enables you to practically [*sic*] *think* in French—from the very first page of lesson one."

As for "that key" (see above), what does it unlock? That *parlez* rhymes with *bouquet*, that the first syllable of *Anglaise* rhymes with the *ong* of *ongle*, and that both *ang-* and *ong-* rhyme with "wrong" that a *savant* and a *savon* are phonetically identical, that *mais oui* means "but, yes," that the "bow" of "bow-koo" cannot refer to the kind of "bow" that one makes to be polite or that is *not* the stern of a ship, that "doo" is a more instructive representation than "do", that *l'édifice* = "laidifees" cannot mean the kind of fees that would be paid by *laidies* or *laydies*, but it *must* mean something else. I believe that all these conclusions, whether deductive or inductive, are justified by the most rigorous logic; but I have a few other conclusions to offer concerning this advertisement (numerous others to be held in reserve): Not intended to help anyone to cure his cancer quickly—after twenty-four doses, so to speak—, nor put a swift end to any other otherwise incurable malady which has long defied all the doctors, but intended (ostensibly) merely to improve the *mind* (rapidly and without pain) by filling it with "a vast fund of conversational French," at home, and without the help of a teacher, avoiding the imposition of "rules of grammar and long lists of irregular verbs," M. Hugo's work is all that its pub-

lishers claim for it, as I interpret that claim, and their advertisement is not subject to any of the embarrassments which may result, nowadays, from advertising (let us say) a bottle whose contents are warranted to cure either croup, cramps, or consumption. No, this advertisement concerns merely the possible improvement of the *mind* by the rapid and easy acquisition, without a teacher, at home, and at a total cost in cash of "\$8.85 in full payment"—a total which enables the buyer who pays all this sum at once to "save one dollar". But the particular relevance of this book, and of the advertisement of it (as honestly analysed above), is that it concerns French—apparently not any of the dialects thereof with which I am personally acquainted, but rather a kind which M. Hugo proposes to teach (at any distance) and which his publishers (Doubleday Doran & Company, Inc.) are willing to sell. The question is (possibly): Who is going to be sold? "What" is fairly evident, if the advertisement is not to be taken as a parody intended to call attention to more laborious, but more useful, methods of study, and to the books that attempt to describe them. I am referring, of course, to books intended to teach French.

RICHARD T. HOLBROOK

University of California

THE NEW EDUCATION IN LANGUAGE STUDY

(Report of a lecture by Professor-Emeritus J. J. Findlay of Manchester University, England, given at the International Conference of the New Education Fellowship in Elsinore, Denmark, August 8-21, 1929).

"If anyone should study psychology, it is the teacher of language," said Professor Findlay. He contended that we teachers ought to study the workings of the minds of our students in order to make their path smoother and brighter. Language study is one that offers much resistance, because old habits of speech, pronunciation, and spelling have to be discarded and new ones formed. We should try to break down this resistance by seeking that quality in language study which will produce the greatest pleasure. If we do this, there will be a revolution in language study. Grammar, as we now teach it, will become a thing of the past. Our aim will be to awaken a sense of mastery, to keep the sentence the unit of experience, to make the student memorize and master things that are worth while. After gaining conscious and unconscious experience with works that are of value, the student will suddenly explode into talking.

In order to keep the work pleasurable, we must avoid constant correction—that is sure to quench the glow that is necessary to carry the youth over the top. The great Danish professor in Copenhagen, Jespersen, who did so much to reform methods of teaching

modern languages, says that language began in the human race in the emotions of joy, love, and song. If children can be kept in an atmosphere of satisfaction and interest, "Freude im Lernen," they will express themselves more joyfully and therefore more easily. This applies above all to a study that offers much resistance.

In order to break down the resistance and to bring joy into the school-room, Professor Findlay set about making some records which should bring France and the French as closely before the students as possible. So with the help of eminent French professors, he prepared a series of episodes of French life and had them dramatised and acted by the child-actors of the "Théâtre du Petit Monde." They were recorded in the Paris studio of the Columbia Phonograph Company.* Instead of being made-up conversations that were palpably unreal, these are vivid and dramatic scenes that are really alive. The French people laugh and chatter and sing as they do in real life. It is like listening in on actual events, and the effect is so vivid that one can almost see what is happening.

Professor Findlay put on one of the records and explained his procedure with a beginning French class on its first day. He let the class hear a French school in action. There was the teacher's voice, the answers of the children, quite unmistakably a school, even though in a foreign language. Then the children were asked whether they wanted to sing. By the eagerness of the response one could almost see the bright faces and the waving hands of the class. Thereupon came the familiar round "Frère Jacques" sung in unison by fresh, childish voices. The English students listen. "Would you like to learn to sing it?" By imitation, with the aid of the phonograph, the English students, as their first lesson, learn to sing "Frère Jacques." After singing it, some ask how it is written. Then the words are put on the board and the phonetic transcription given. At the end of the first lesson they can sing a French song and can write it. They have mastered something, and are pleased with themselves.

Experiment has shown that the hearing of French as it is actually used rouses interest and a desire to understand and speak the new idiom. Professor Findlay does not believe in picking out the five-hundred words which are most useful. He wants the students to learn from the beginning by memorizing something worth while, by delighting in their skill. After sentences come to them naturally, then is the time to begin the study of grammar. Words should be learned with their context, not alone or in lists. Sentences

* (The records which Professor Findlay made have been released in England, but not yet in America. There are six of them in all. They can be obtained by applying to importers of records or by sending directly to London. The price in America of the separate records is \$1.90, or \$14.40 for the set, including the text-book which is essential for the use of the records.)

should be the basis of grammar instruction, instead of having grammar the basis of sentence work. Language study is the psychology of skill, it is the process of acquiring an art, not a process of knowledge. We must break down the students' resistance to new habits of mind and speech by causing them to take delight in their skill. They must repeat and repeat until the resistance is lessened, and until pleasure is experienced in the newly established habits. We must give them dramatic, vivid experience with the new language in order to rouse interest.

EMMA GERTRUDE KUNZE

West Philadelphia High School

THE MOUNT HOLYOKE GERMAN SUMMER SCHOOL

To the Editor of *The Modern Language Journal*:

The modest advertisement of the Mount Holyoke Summer School in your February number cannot give an adequate idea of all that may be gained by spending six weeks in the German House at Mount Holyoke College. All persons who are planning to take a German summer course in 1930 would do well to consider this school before deciding where they will attend.

Here one may really learn to use the German language, for it is spoken in the German House and in the classroom, on the campus and along the New England countryside; in fact, wherever the student may be. The excellent instruction in pronunciation given by Professor Stroebe should appeal especially to the teachers of New York state who must all have approval of their oral work.

The Courses in "Kulturkunde" and "Phonetik und Methodik des deutschen Unterrichts" are given every summer. In literature the courses vary somewhat, but the classical period and the nineteenth century are both represented. And what a pleasure to read and discuss a German drama in German instead of translating into English! Courses are also offered to meet the needs of those students who wish to use German as a tool for advanced work in other subjects.

Pictures, books, magazines, illustrated lectures, social evenings, singing, walks, and excursions offer further opportunities for profit and pleasure.

To all who would like to combine rest and recreation with study the College says, "Come!" Swimming, tennis, golf, walking; there is opportunity for all. Not least among the attractions is Prospect Hill on the campus; mostly woodland, its great variety of trees is a joy to the lover of nature. Sitting on a bed of pine needles facing Mt. Tom one can read and study and dream, while the wind whispers in the pine branches overhead. Or one may choose the other side and look toward Mt. Holyoke and the Notch and

follow the crest of the wooded range. How calm and peaceful and lovely the world seems when viewed from here! What better place could one find in which to read "Iphigenie," "Sappho," or "König Ottokars Glück und Ende"! The German House and Skinner Hall for studying Methods and "Kulturkunde," but Prospect Hill for Literature and Rest!

The knowledge of German acquired by earnest students in six weeks is truly remarkable. Study at Mount Holyoke College in the quiet old New England town of South Hadley and be convinced.

As for myself, I merely repeat "Auf Wiedersehen!"

MARY WILFERT

Jeffersonville, New York

POSGATE'S "ADVANCED FRENCH COMPOSITION"

To the Editor of *The Modern Language Journal*:

With regard to the criticism of Posgate's "Advanced French Composition" which appeared in the November issue of your Journal, it is only fair to the Author to say that, by reason of the confusion due to the retirement of the General Editor of the Oxford University Press French Series by American Scholars, the manuscript did not reach him for final suggestions, nor did he see the proof. The Author knew nothing of this, which explains many of the errors and mistakes in printing. The book has such marked qualities of animation, sparkle, life, and naturalness that the Press will publish a corrected edition.

The criticism of the English of this book may be dismissed as captious; that of the errors in accents and spelling is warranted. As for the differences between the French text and the English set for translation, they were intentional, since an advanced composition book should not be an affair of rote, but should offer abundant chance for variation and approximate expression. If the signers of the criticism mentioned above wish to teach advanced French composition by using word for word and line for line translation such as are used in elementary classes, they are fortunate in having at their disposal scores of valuable, interesting books.

RAYMOND WEEKS

Manakin, Va.

Reviews

Review Editors: for French, James B. Tharp, Ohio State University; for German, Peter Hagboldt, University of Chicago; for Spanish and Italian, H. G. Doyle, George Washington University. All books intended for review in this Journal should be sent to the Managing Editor.

La Pensée de Jean-Jacques Rousseau. Essai d'Interprétation Nouvelle, par ALBERT SCHINZ. Deux volumes, 521 pages, Northampton Mass. (Smith College Fiftieth Anniversary Publications). 1929.

Dans ce livre vivant, verveux et énergique jusque dans ses parties les plus méditées Mr. Schinz s'efforce d'atteindre la Pensée authentique du Rousseau vrai, du Rousseau de fond.

Depuis plusieurs années il y a eu contre Jean-Jacques une ardente levée de boucliers. Certains le rendent responsable des troubles moraux et sociaux qu'ils englobent sous le nom de Romantisme. Le problème sera donc de savoir dans quelle mesure Rousseau a été romantique et si on a le droit de voir en lui le porteur de germes de cette "maladie" que certains croient pouvoir exorciser en la mettant sur le dos de l'Homme de Genève.

L'attitude de Mr S. en abordant ce problème n'est pas du tout, comme on pourrait se l'imaginer à la légère, celle d'un partisan à toute force de Jean-Jacques. Sans doute il a (comme tout le monde) son "équation personnelle," son optique subjective, mais on va voir que celle-ci nous est plutôt garante de son impartialité. En effet Mr S., comme on sait, est Anti Pragmatiste. Il a, vingt ans avant Benda, dénoncé à sa façon "la trahison des Clercs," la primauté que certains qui se disent philosophes accordent à l'Utile aux dépens du Vrai. Or Mr S. pense que Rousseau est pragmatiste. Seulement Rousseau pour Mr S. n'est pas un philosophe au sens propre du mot. C'est un Homme préoccupé de l'Homme et qui s'arrange comme il peut avec les réalités humaines. Ainsi l'auteur de *l'Anti Pragmatisme* explique et excuse Rousseau au nom même du Pragmatisme mais—entendons nous bien—du Pragmatisme permis chez un Non-Philosophe, chez un Homme qui veut, pour le bien de l'Homme, pétrir et malaxer de la pâte humaine.

Or il y a chez l'homme un conflit vieux comme le monde entre des impulsions égotistes qui baignent dans l'Instinct et des besoins de discipline régulatrice qui sont dictés par la Raison. Appelons ces impulsions "romantiques" et "romain" ce besoin de contrôle rationnel. Cette dualité que la Vie résoud à sa façon (qui n'est pas celle de la Logique) se retrouve chez Rousseau. La Pensée

de Rousseau est faite d'un mouvement, d'un rythme d'alternance entre ces deux pôles antithétiques.

Cela on s'en doutait bien un peu. Mais l'originalité de Mr S. c'est de nous donner de ces deux éléments comme présents chez Rousseau *un dosage absolument nouveau*. C'est en un renversement de valeurs que sa thèse consiste essentiellement. Pour lui le Rousseau vrai n'est pas celui de la tradition, le Rousseau romantique. Le Rousseau vrai, le Rousseau de fond c'est le Rousseau "romain." Dans ce mouvement d'oscillation entre le pôle romantique et le pôle "romain" c'est du côté romain, du côté de chez Plutarque, si j'ose dire, que l'amplitude est la plus forte, la plus consciente et la plus volontaire. Pour justifier ce renversement de valeurs Mr S. se livre à une analyse pénétrante de l'oeuvre de Rousseau en ses parties morales et sociologiques. Il la rapproche successivement des grandes influences qui ont agi sur elle: *Les Romains, les Sauvages, les Suisses, les Anglais, les Romains* encore (et toujours). Nous voyons ainsi comment Rousseau pensait par archétypes. Il avait, devant les yeux de l'esprit, des peuples sur lesquels il modelait ses conceptions. On dirait presque un artiste, un sculpteur de formes morales plutôt qu'un moraliste systématique. Mais parmi ces archétypes celui auquel Rousseau s'est le plus tenacement arrêté ce sont les "Romains," non pas, entendez-le bien, ceux de toute l'histoire romaine mais ceux du moralisme stoïco-chrétien pour qui la Vertu (et indirectement le Bonheur) est dans le renoncement.

En ce qui concerne «les Sauvages» Mr S. se refuse à voir en eux des modèles ni des idéaux de Jean-Jacques. Ce dernier ne concède à ces pauvres enfants de la Nature qu'une moralité négative et qu'un bonheur qui est comme leur moralité pure absence de mal. Ce qui préoccupe Rousseau, comme Mr. S. le dit en une formule vigoureuse, ce n'est pas l'Homme dans la Nature mais la Nature qui est dans l'Homme. Or cette Nature dans l'Homme veut le bonheur. C'est là son principe, sa Fin. Et avec cette Fin le moraliste doit compter. Mais les *moyens* de réaliser cette Fin et d'atteindre le Bonheur positif ne sont pas dans la Nature. Ils sont même contre la Nature dans une régulation et une équilibration qui implique contrainte et renoncement. Cette exégèse du sens de Nature chez Rousseau me paraît une des parties les plus importantes de l'interprétation de Mr S. (pp. 158-196). Et je ne serais pas surpris que ses méditations sur ce point ait été le germe de toute son enquête.

En ce qui concerne le *Contrat Social* qui est "l'expression la plus frappante du Rousseau anti-romantique" (p. 345) il se trouve par malheur que c'en est aussi l'expression la plus obscure. Rousseau lui-même a déclaré que c'était un ouvrage à refaire. Et c'est en somme à le refaire, à "le repenser" que procède Mr S. Sa conclusion, autant qu'on peut la résumer grossièrement, aboutit à expliquer

le *Contrat Social* en admettant chez Rousseau une sorte d'équivoque (mais de bonne foi) qui lui aurait fait camoufler en pacte de liberté ce qui ne peut être logiquement qu'un pacte de contrainte. Cette équivoque serait due au verbalisme dangereux des termes *libre* et *liberté*. Si étrange que paraisse cette équivoque, qui donc oserait dire que nous ne l'acceptons pas, ne la vivons pas quotidiennement dans notre conception pratique de nos rapports avec l'Etat?

A propos de la *Nouvelle Héloïse* Mr S. montre comment Rousseau, en tant que juge et arbitre secret de ses personnages, penche tantôt du côté de la liberté ou de la passion et tantôt du côté de la vertu. "Mais le grand effort de la *Nouvelle Héloïse* a bien été fait dans le sens d'une philosophie basée sur la discipline des passions: il y a chez l'auteur de plus en plus conscience de l'élément rationnel de la morale." (p. 344).

Cette conclusion vaut en somme pour tout le Rousseau de Mr S. Nul doute que Rousseau approuverait avec chaleur son nouvel exégète. Mais nul doute aussi que ce n'est pas le Rousseau "romain" dont l'action a été la plus profonde sur les âmes. Et la postérité a connu Rousseau plus par cette action (romantique) que par la vérité "romaine" de sa pensée profonde. Peut-être est-ce parce que le Romantisme est plutôt intensité, élévation contagieuse du niveau émotionnel que théorie de la Vie et attitude intellectuelle? Et les émotions se gagnent bien plus vite que les idées.

Je n'ai pu dans l'espace qui m'est mesuré faire entrer même une esquisse de l'interprétation pourtant très neuve et importante que Mr S. nous donne des idées de Rousseau sur l'Education et sur la Religion. Mais je crois avoir réussi à montrer que ce livre est un essai vigoureusement original de Critique Constructive et Créatrice. Au lieu de se contenter de saisir Rousseau dans la lettre cristallisée du texte purement formel Mr Schinz s'est efforcé de suivre du regard le mouvement de sa pensée. Il lui est arrivé même de la conduire au delà du point où Rousseau avait posé la plume. Il a voulu rendre Rousseau à lui-même et pour parler comme Mallarmé "le changer en lui-même." Audace, si l'on veut, mais combien énergisante et féconde! Qu'on nous donne un peu plus d'audacieux de cette sorte! Car il y aura toujours assez de gens prudents pour crier Au Feu! dès qu'ils verront une flamme.

LOUIS CONS

Swarthmore College

HAGBOLDT, PETER AND KAUFMANN, F. W.: *Deutsch für Anfänger. An Inductive Presentation of Minimum Essentials. Lesebuch für Anfänger*. University of Chicago Press 1930. \$1.50 and \$1.35.

These books are an adaptation of the well-known older books of the same authors to the needs of less mature students, both in

high school and in college. The material is presented less concisely and in clearer organization. Not even the familiar grammatical terms are taken for granted; every teacher knows with how many students, even in college, they cannot be taken for granted. The new books have profited by several years of experience with their predecessors. If those represented the first bold steps in a new direction, the authors have in the meantime consistently gone forward in the same direction, and have brought their method practically to perfection. The progress in each lesson is now, much more than before, strictly scientific and rigidly systematic. The new grammatical principle is first (A) presented embedded in an interesting reading selection. Next (B), the words containing the new grammatical points are lifted out of the context in order to concentrate the attention on them. Section C of each lesson contains a series of grammatical questions in English, numbered in strict accordance with the examples in B, which help the students to recognize the grammatical principles illustrated in them. After the students have thus actively worked out the new problems, they find in section D, again with the same numbering, the exact formulation of the rules. Many teachers will find the Grammar much more useful now that the explanations are embodied in the lessons, since the constant reference to the back of the old book was a feature which did not appeal to many students. Consequently, the grammatical appendix could be limited to a survey of the most essential forms, excluding syntax. The "minimum essentials" of the earlier book have again been ruthlessly reduced. It will be interesting to see how the students will do without, for instance, any rules about differences in the English and German use of articles. The principle of cutting down grammar to the bone (but not any deeper!) is sound. The teacher may supplement details as he feels the need for them. In an elementary Grammar they only tend to overshadow the essential rules, to confuse the students, and to increase their horror of formal grammar.

Section E gives, with the same numbering, a few exercises indispensable even for acquiring merely a reading knowledge. Section F points to exactly corresponding selections in the Reader, thus putting the new knowledge to immediate use and reinforcing it by practice. Here ends the lesson for courses which aim at a reading knowledge only. For those which aim at a speaking and writing knowledge as well, it continues in a number of direct method exercises, leading up from questions and answers to free compositions. I used to be sceptical about introducing compositions as early as the very first lesson; but practical use of the method has convinced me that the results obtained in this manner are equal in exactness to those achieved by the translation method, and better in so far as the students gain confidence in their ability to handle the language from the beginning. But for those teachers who are unwilling

to give up the translation method, a sufficient number of English sentences is now added in an appendix, which may be used to supplement the composition method and check up on results, or to supplant it. The clear structure of the book makes it unusually adaptable to any method the instructor wishes to follow. The teacher who does not believe in the strictly inductive method will find it perfectly convenient, as a consequence of the rigidly logical arrangement, to use the sections in a different order. The experienced instructor and the inexperienced one will now both be able to do their best with the book.

At the end of each lesson, the vocabulary is given in Roman type, enabling the student to check up on his interpretation of the Gothic type in the text. For these vocabularies, I suggest two improvements: to print the German and English in separate columns, so that the student can cover up one column while studying—and to print every noun in direct connection with its article, as in the general vocabulary. To show the article at the head of groups arranged by gender is logically clear enough. But the difficult and important task of associating each noun with the correct article is not a logical, but a psychological one, a question of memory. Memory should be aided by visual, auditory and motor association, into which the average student will not translate the logical grouping now given in the book.

The order in which the problems of grammar are taken up is unchanged, the only aspect in which no improvement has been attempted. Agreement about the best order is probably hard to obtain. Personally, I do not approve of treating the declension of adjectives as late as lesson 21 (out of 30 lessons), and the plural of nouns as late as lesson 13, and then all classes at once. All other features of the Grammar have been improved very definitely and with admirable self-criticism. The text of some lessons, the material of which tends to be dry in all beginners' books, has been filled with life in an unusually skilful manner, little short of genius. There remains now only one text which is tedious to students: the chapter on numerals. If these authors did not succeed in breathing life into that topic, I am afraid very few can. Perhaps it would be best to treat numerals incidentally. They are a lexicological rather than a grammatical problem anyway, and neither difficult nor of prime importance.

The Reader is strictly graded as to difficulty and the grammatical problems involved. The subjects are half anecdotes, half cultural and descriptive topics, with progressive emphasis on the value of the contents. From lesson 13 on, German footnotes help the understanding and the handling of the language as a tool. The exercises concentrate mainly on a systematic building of a vocabulary, a very necessary procedure, admirably worked out. I consider this as one of the many outstanding merits of the book. The Gram-

mar employs about 1000 words of frequent occurrence (Kaeding-Morgan), which are used over and over again in texts and exercises. Two thirds of these recur in the Reader and are thus fixed in the students' memory by constant repetition—an obvious pedagogical requirement, which, however, very few Grammars fulfill. In addition, the Reader uses several hundred new words, so that both books together provide beginners with a sufficiently extensive basic vocabulary and an active knowledge of word-formation, which, if mastered, should give them a firm grasp of the language.

No Reader has better illustrations. The woodcuts made especially for it are works of art, delightful also on account of the genuine German atmosphere pervading them, which is probably more valuable than the factual information which photographs of "sights" convey. The artist, Mr. E. Giesbert of Chicago, must be commended for giving his valuable time to a task which minor artists might (quite wrongly) have despised. He also contributed good sketches to most of the lessons in the Grammar. Pictures and texts in the Reader show a real sense of humor instead of the spurious one with which so many books try in vain to ingratiate themselves with the students.

It is easy to find flaws in any book, and good features in these. I end by mentioning a few important ones of both. I welcome the introduction To the Student, which gives serious students some essential advice about how to study. In lesson 26, a review of word-order, I miss some exercises in the passive voice, which was taken up in lesson 25 and should be incorporated here in the practice of word-order. In lesson 30, the subjunctive of the second person, even though it is the least important one, should not be entirely neglected. In the list of strong verbs (p. 211), those occurring in lessons 1-16 are marked by an asterisk—a valuable new help for the student reviewing, and for the instructor composing tests (Tests compiled by the authors are announced). In the discussion of the use of tenses (why this one syntactical chapter appended to the survey of forms?), sections 40 b and e 1 are not clearly enough formulated.

In conclusion, I do not hesitate to call these books the most modern, scientific, thorough and practical German beginners' books I know, suitable for colleges just as much as for high schools. I am anxious to use them in my own courses.

WERNER LEOPOLD

Williams College

Le Temps est un Songe, by H. R. LENORMAND: edited with Introduction, Notes and Vocabulary by H. Moussiegt and A. J. Dickman. The Century Co, 1930.

Teachers of French throughout the English-speaking world are grateful to the Century Company for the splendid series of French

texts it has been publishing since entering this field a few years ago. These texts not only present an excellent appearance throughout, being printed in large clear letters on a high grade of paper with ample margin space provided, but they have also maintained a high level of scholarship under the able directing of Dr. Kenneth McKenzie.

Those of us who are interested in Contemporary French Literature are particularly happy that among the volumes published in this series such outstanding recent writers as Cœreil, Romain, and Lenormand have been included, for with the rapidly increasing interest in this country in dramatic writing and production, it is appropriate that our students should know more about some of the important French dramatists who have renewed dramatic art since the days of Augier and Dumas *fils*.

In editing Lenormand's *Le Temps est un Songe*, Mademoiselle Moussiegt and Dr. Dickman are introducing for the first time this brilliant and original dramatist in an annotated edition intended for classroom use. Lenormand's name, however, was already fairly well known in this country and in England, several of his strongest plays having been produced in English in the last 6 or 7 years, and adequate translations of about half of his dramatic production being available.

The only discouraging element that can be foreseen in regard to the present volume and its manifest hope of increasing the interest in Lenormand, and the appreciation of what he has done, lies in the fact that Lenormand's dramatic philosophy is essentially morbid and depressing. However brilliantly written and profound in thought—true to life, also—his plays may be, with the average American reader they leave a bitter taste. This is contrary to our optimism and romanticism, and, coupled with the fear that the book would not sell, this explains why Lenormand was not risked years ago by other text-book publishers.

Experience shows that, excepting the more mature American student of considerable literary background and a somewhat realistic philosophy of life (frequently a European inheritance), the point-blank query, "How do you like Lenormand?" is usually answered by, "Not at all, he is too pessimistic, too gloomy!" In one of the present reviewer's drama classes a long discussion of Lenormand's art and significance came to an abrupt ending with the following categorical affirmation from a potential Phi Beta Kappa: "*Le Temps est un Songe* is not only depressing, it is utterly useless. Why write about people and circumstances that *cannot* really exist? The true function of literature, as well as of art, is to depict the beautiful, to uplift and encourage."

In complimenting the co-editors upon the excellent work they have done and their courage in presenting Lenormand, it might be in line to suggest that *Le Temps est un Songe* can be used most

successfully in advanced classes, preferably with students who already have been exposed to a thorough course in some field of Contemporary Drama. If this text is used in High School, or in lower division classes at the University, the student may not only be prejudiced against Lenormand in particular, but against recent French Drama in general, which would be most regrettable. There is also the matter of gradation of difficulties to be considered; the words themselves present little difficulty, the vocabulary of Lenormand is always clear, straightforward, and simple. But the *ideas*, ah! that's another matter. This abstract philosophizing upon the objective reality of *time* and *space*, the validity of experience, etc., will be difficult for the immature student to fathom.

The introduction is brightly written and presents a well ordered study of Lenormand's dramatic theories as well as the implications of the present play. The notes also are excellent and very much to the point; particularly those which deal with Holland, explaining the atmosphere of the play and the personality of certain of its characters, and comparing the dark lethargic background with the impression produced by the noted canvasses of some of the old Dutch masters. Lenormand is a great artist in visualizing for his reader the gripping effect of unusual experiences and exotic regions, now the depressing pestilential air of stagnant waters and marshy land where houses and people alike seem in decay, now obscure villages and the mysterious mountains of Savoy, now the hot sands and burning winds of North Africa, all of these elements being skillfully incorporated into the *leitmotif* of the dramatic action.

The vocabulary is quite sufficient, as almost no important words are left unexplained; *sirop* (p. 30) might be included, as some students will not associate it with its English equivalent; also the translation *initiate*, which is correct for the meaning of *initiés* on p. 41, is not sufficient for its use on p. 39 and later on p. 42, where it has the meaning of *seer*, or *prophet*. Also there is doubtful wisdom in the mingling of the infinitive with present and past participles in the vocabulary; for instance, we find *accroupi* translated "squat" instead of "squatting", and *soupirant* instead of *soupirer*, etc.

The editors will perhaps be interested to add the following references to their Bibliography, à consulter sur l'oeuvre de M. Lenormand:

La Nouvelle Revue Française, juillet, 1924.

Vient de paraître, juillet, 1925.

La Nouvelle Revue Française, février, 1926.

Mercure de France, 15 juin, 1926.

Les Nouvelles Littéraires, 12 novembre, 1927.

Three Plays of Lenormand, with introduction by Ashley Dukes, Payson and Clarke, 1929.

ALEXANDER G. FITE

University of California
Los Angeles

DODGE, ERNEST R. *Übungsgrammatik*. xx+348 pages. Illustrated. Price \$1.48. World Book Company, New York.

This volume contains 38 lessons covering the essentials of German grammar. The preface states that it is the outgrowth of years of intensive devotion to modern foreign language instruction and to the study of the nature of the language; that special attention has been given throughout the book to the development of a useful active vocabulary, and to the elimination of all non-essential complications. Mention is also made in the preface of the exercises put at the end of each lesson which are designed for review purposes. The reading material is in the form of anecdotes which are planned to serve as rapid reading. The book has quite a number of half-tone reproductions of paintings by celebrated artists.

The arrangement of material is very unfortunate. I question the advisability of beginning each lesson with a rather lengthy vocabulary, and to this practice even the first lesson forms no exception. If, as the preface tells us, the complete phrase is the true linguistic unit, why isn't it better to begin each lesson with German sentences or better still with a connected model text? The method of approach used in *Übungsgrammatik* is hardly in keeping with present day editions of modern language grammars.

Then, too, the German words in the vocabularies would have appeared to better advantage if they had been printed in heavy type and the vocabularies should have been placed nearer the center of the page. This heavy type is used to good purpose in several instances: for example, in the lesson on the reflexive verbs.

Further, certain lessons are over-crowded with grammatical material. Lesson IX treats of the prepositions requiring the accusative, the genitive, and the dative or accusative. Lesson XXVII takes up the various types of adjective declensions. It is generally regarded as a wiser arrangement to give more breathing-space between these troublesome declensions. On the other hand, Lesson XVI on the infinitive is conspicuously lacking in information.

Among the exercises are sets of German questions which are placed after the English sentences. The logical place for such questions is near the German reading selection on which they are based.

The general estimate of the book is that the material should be rearranged, and some of it eliminated, if it is to create the impression of a practical, teachable book.

LESTER C. NEWTON

*Phillips Academy
Andover, Mass.*

HENRY ALBERT PHILLIPS, *Meet the Germans*. Lippincott, 1929. 346 pages.

Here is not only a new book about Germany but a new kind of book. It is new in that it shows conditions in 1928, and it is a new

kind in that it is without prejudice and more or less overt hatred of the Germans so common in books on Germany for the last twenty years. Also, Mr. Phillips does not try to give the impression, which is so common in writers and others, that he hobnobbed with the great. In fact, the greatest criticism which may be made of the book is that this man seems to know only the mediocre German and the German *en masse*. The only great German we meet is Stresemann, and lesser people of real parts mentioned are few and far between. Also, we might be tempted to say that the writer's chief diversion is gastronomic and bibulous. Nor is it a book to turn to for systematized knowledge nor for statistics and misinformation, thank goodness, after Price Collier's "Germany."

Now having said what the book is not and does not propose to do, let us say what it is. It is eminently valuable and interesting for its *Augenblicksbilder*, showing the German in his recreations and in the public phases of his social life. For those who like impressions of old towns, and romantic places, chapters like the following will have charm: Some Hanseatic Towns; Little Towns worth Knowing; River Weser and Choice Towns; A Prelude to the Wartburg; The Rhineland; The Black Forest; Medieval Towns Today. Mr. Phillips is a man of culture, although intermittently he plays the buffoon. For an almost endless series of good and good-natured laughs on the Germans use this book. He does not treat his subject with estheticism, at times scarcely with dignity. But after all what a relief it is to find an author who does not belong to one of the two prevailing kinds who write about foreign countries; the one finding everything grand, pricelessly esthetic; the other overtly or otherwise condemning, despising and feeling superior to everything he sees.

Mr. Phillips travels much and enjoys what he sees, has human interest to burn and is honest. Strange to say, for an American he seems to have no interest in the economic and work-a-day world but an exuberant interest in history, art, and architecture. He allows life and people to affect him freely and whole-heartedly. As to evaluations of people, that is not his strength. He sees the moving kaleidoscope, moves with it, wishes no one ill, and is the *bon-homme par excellence*. His second indisputable talent lies in giving striking pictures of what passes before him from moment to moment.

This is not a book to hand to one who needs a first introduction to Germany, however. In order to laugh wisely about the Germans, or about anyone, and to enjoy them we must first have some systematized knowledge, a general frame-work into which to fit idiosyncracies, a ground on which to stand in evaluating. I commend the book heartily to those who know Germany or about Germany.

C. H. HANDSCHIN

Miami University
Oxford, Ohio

FRANCISCO DE ROJAS [ZORILLA], *Del Rey Abajo, Ninguno*, edited with Introduction, Notes, and Vocabulary by Nils Flaten; Prentice-Hall, N. Y. 1929.

An abundance of contemporary Spanish literature is now available in school editions, many of which rival in excellence our editions of the ancient classics, but as yet comparatively few of the masterpieces of Spain's Golden Age have found an American editor. Consequently, one may be pardoned a little enthusiasm on the appearance of a work of such substantial literary merit as this one, and may be allowed to extend congratulations to the editor, and particularly to the publishers, who, we think, must, under the pressure of competition, be continually tempted to publish only the kind of books that are, to use the words of Professor Romera-Navarro, "as easy to understand as they are hard to love." For its facile versification, its agreeable pastoral atmosphere, and most of all for its healthy spirit of individualism, this play deserves wide use in our classes. As to difficulty it seems to lie somewhere between Alarcón on the one hand and Calderón on the other.

As is usually the case with the Spanish drama of this period, the editor has had the initial difficulty of providing an intelligible text. That given in Vol. 35 of the *Clásicos Castellanos*, edited by Señor Morcuende, has been followed in the main; but unfortunately this recent edition can scarcely be considered an improvement on the older text of Mesonero Romanos in Vol. 54 of the *Biblioteca de Autores Españoles*. In difficult passages the French school edition by Édouard Laget (Garnier Frères), supervised by the great Spanish scholar Mérimée offers some assistance. (In the notes below I refer to these editions as M., MR. and L., respectively.)

Following the Introduction is a brief account of Spanish versification. This is sound except for the unfortunate slip that diphthongs "ordinarily count as two syllables" and that in the third line with scansion marked (p. 9) *hay* is divided into two syllables. In the table of verse forms used in the play I find that Laget marks as examples of the *Seguidilla* the verses following lines 1267 and 1279, whereas our editor, following Morcuende, prints them as couplets. Following line 1479 Laget finds two *sextillas*, the second with a line missing after 1487 as indicated by the rime scheme. Our editor groups these eleven lines with the first line of the following *romance* as a *silva*.

As Professor Flaten has intentionally made his notes brief, I shall add here a few that may be welcomed by teachers, some corrections, and an occasional meaning missed from an otherwise excellent vocabulary.

110-113. *apellidar a . . . de*, "to call someone (or something) something."—

137. *cuarto*, "apartment, dwelling." (?)—

177b and 1581b *Os prometo*, "I assure you" Cf. colloq. Eng.—

263. *Ésta es blanca como el sol, Que la nieve no*. "She is white like the sun and not like the snow." Cf. *Estos novios se llevan la flor Que los otros no* (Vélez de Guevara, *Los novios de Hornachuelos*, ll. 1499-1500), "This couple takes the prize, and not the others." Frequent in the ballads and found in modern literature: *Los ángeles tiene [en el cuerpo], que no demonios* (Galdós). This is a true negative; the pleonastic *no* referred to in the note does occur in lines 768, 1098, 1657, 2165.—

299ff. This tercet does not seem to make sense with the context; I should emend with a comma after *sujeto* and change *los* to *te*. The meaning would then be, "for if they (the things mentioned) should join their love, from Adam to the present, into one person, I should prefer you to all."—

328. *en el arroyo*, "at the brook" Cf. 756 and from modern literature: *Por eso la esperas todas las mañanas en la fuente*. (Aza, *La Praxiana*).—

357. *que*, "but" MR. reads *mas* here and at 798 and 1135.—

400. *que*: pleonastic; another example at 1604.—

416b. For a school edition one might punctuate, *El "bestia" sobra*, as in line 2 we might have had, *Decid "querella"*.—

447. *serlo*: does not *lo* refer to *Blanca* "white"? What Siglo de Oro poet would miss the chance to pun on the word? Cf. 1693.—

467. Read *dispónlo*: a written accent is never removed from a verb form on adding a syllable; cf. correct *deténte* at 1198.—

486. *admira*, "causes wonder." (?)—

588. *a quien*, "the one whom"—

603. *más de dos*, "many a one"—

612. *a quien no desea*, "to one who desires not (anything)".—

614-617. Read *Dárdos*: one syllable by syneresis, nevertheless the rule stated above (467) holds good.—

619. *yo sé no me conviene*: first example of the omission of *que*, frequent in this play.—

629. *¿Cuál . . . ?* "What particular thing . . . ?"—

701. *mano de almodrote de vaca*, "prepared cow's foot"; omit comma.—

702. *más bien*, "better"—

704. *no*, "lest"; end line with semicolon.—

727. Blanca wishing to change the subject of conversation assumes a question from Mendo and says, "Where am I from, Sir?" This is the usual formula for a repeated question. The origin of this *que* may be *¿Pregunta Vd. que de dónde estoy?* See Ramsey 1418, Bello 984, 1154.—

750. *que*, "about which"—

755-6. Need note.—

759. *en una* "at one"—

772. Belongs in previous scene.—

773. Punctuate *¿Es el cuento . . . ?* (?)—

775. Cf. the common expression, *Dejame a mí*, "Just leave it to me."—

784. *Que me place*, "gladly"—

786. It is customary to print *Oceano* in poetry.—

825. Follow by semicolon.—

826. *que*, "which", referring to *vida*.—

836. *esos son cuentos de cuentos*, "that is a long story."—
- 846-8. "with so many adventures, the children were born under one and the same star as the parents had been."—
849. *nadie concuerda bien en*, "none are quite agreed about".—
901. Spoken of García, Needs stage direction. (?)—
- 903-4. "Having someone to praise him at court is better than being wise."—
- 933 and 2115. *qué de*, "how many." Has been widely used: examples may be found in Antonio de Guevara, Cervantes, Calderón, Jovellanos, Lara, Galdós, Quinteros, Benavente.—
993. *así viva*, "as I live."—
- 1046-7. *Yo sé . . . que . . . publiquéis*: the present subjunctive used for the future indicative as at 1502 and 2048. Cf. Hanssen 587. *que*: pleonastic, as repeated from line before.—
1054. *y podeos ir con esto*, "and you may go now." Is this an imperative of *poder*? (!) or is it for *podés* i.e., *podéis* and *os*? Note that *-deos* counts as two syllables. *pode* = *puede*, as suggested by the vocabulary, is hardly possible as *se* not *os* would be required as enclitic.—
- 1067-8. *en vosotros doctrina Allá sobre quien Marte predomina*: MR. and L. read *Halla*. Translate, "he over whom Mars holds sway finds instruction in you." The noun *doctrina* occurs again at 1691.—
1073. *el uno, raya*: read with MR. and L. *el vivo rayo*.—
1079. *seis tiranos*: read with MR. and L. *sus tiranos*.—
- 1115-6. A bear has tumbled the bee-hives into the stream, *Y dejó bien que turbia, su corriente, El agua dulce desta clara fuente*. L. reads *turbio*, but this is unnecessary as *corriente* in this sense is feminine. The meaning is, "and left the water of this clear fountain sweet although (he left) the current turbid."—
- 1143-7. "and with the spines erect which had been lying together on his back, if he hears the bullet or the match stirring, each bristle is a wing when he flees."—
- 1163-4. "although I should be cast down (by Jupiter) in ashes and ascend in smoke." (?)—
1233. "let day hasten its flight."—
1312. We should have *al que*. The author may have intended to write *el que* . . . *le daré*, a common classical construction.—
1493. *Ya es hecho*. "*C'en est fait*!"—
1501. *por quien soy*, "upon my word"—
1518. Stage direction should follow GARCÍA.—
1576. *adorándote*, "by my adoring you."—
- 1598-9. Division of scene should follow this speech.—
1645. *del mal lo menos*, "the lesser of two evils."—
1657. *puedan más que no*, "should be more powerful."—
- 1658-61. With MR. and L. punctuate as a statement. Read *providencia*, "forethought."—
1684. (Stage direction). *de camino*, "in traveller's costume."—
1693. "White in virtue, in name, Pig." Perhaps one of the *grossièrités* that Mérimée finds in the play.—
1699. Comma after *será*; *si*, "although." Stage direction,—why not *mal puesta*?—

1709. *y imagino* for modern *e imagino*.—
 1733. *te asegura* for modern *asegúrate*. Cf. 1888.—
 1738. Omit comma; "the last sacred goal of desire."—
 1747-8. "on putting on this bright colored waist I became confused." End line with comma.—
 1749. This line is ironic.—
 1783. Read, *oí mi corazón estar diciendo*, to make eleven syllables.—
 1793. Read *via* as required by verse.—
 1856. "so many a brow honored with a crown." Common use of *tanto*.—
 1857-61. *así la blanca plata . . . barra . . . que*, "so may the white silver . . . sweep (from *barrer*) . . . as". See Bello 998.—
 1871-2. MR. and L. omit comma. "Since my eyes behold (you, an honest man and) not highwaymen to whom to become the booty."—
 1887. *Y tú*: addressed to Tello.—
 1927-8. MR. and L. *fiel al tirano Acero la ejecución*.—
 1936. *en qué*, "anything in which."—
 1950-6. Omit the accent from *Como* and make the clause dependent on *es*. (?)—
 2020. Read *darla*. For dative *la*, cf. 991, 1908-10, 2206.—
 2078. *mal que*, "although."—
 2082 and 2397. *la que*, "what." Ramsey 1476-7; Hanssen 490 (end); Bello 967-8.
 2106. *ser*: exception to rules for *ser* and *estar*.
 2111-2. "or who can be alive with such an unbridled misfortune?"
 2132. "I (should) scarcely know myself": imperfect equivalent to conditional.
 2145b. *no* with *halla*.
 2153-4. An aside.
 2275-6. "Should you die, love finds fault; if you live, honor suffers."
 2308 (Stage direction). *pudieren*.
 2317. *que*, "since" MR. and L. read *pues*.
 2329-31. MR. and L. read without suspension points and replace *besar* by *nos dad*.
 2369. "left you a year old."
 2385. Interpret *y por hacer*.
 2522. This line is a parenthesis.
 2530. *que dudo*, "which I do not understand."
 2542. *menos*, "otherwise"; as in the idiom *no poder menos de*.
 2550. *éste* means *este cuello*.
 2556. "What does it matter if he loses his life?"; *que* is omitted.
 A very few misprints have been referred to the publisher. There are others, which are of little import and do not mar the usefulness of the book.

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Books Received

FRENCH

- JULES CLARETIE, *Pierrille*, edited by Grace Cochran and Helen M. Eddy, State University of Iowa. University of Chicago Press, 1930. Price \$1.35. Preface, pp. vii-viii; notes to the teacher, pp. ix-xi; Text and exercises, pp. 1-165; tables and vocabularies, pp. 167-200.
- HENRY BORDEAUX, *La Maison*, Contemporary France in Literature, edited by Louis De Vries, Iowa State College. Ginn and Company, 1930. Price \$1.80. Intro. pp. vii-xvi; Text, pp. 5-338; Subjects for Study, pp. 339-346; vocabulary, pp. 347-432.
- HILLS, E. C. and HOLBROOK, R. T., *French Short Stories*. Heath & Co., 1930. Text, pp. 3-240; Vocabulary and Notes, pp. 243-386. Price \$1.52.
- SMITH, MAXWELL A. and POSGATE, HELEN B., *French Short Stories*. The Macmillan Co., New York, 1930. Text, pp. 1-127; Notes, pp. 129-139; Questions and Exercises, pp. 141-160; Vocabulary, pp. 161-222. Price \$1.25.
- SARDOU, VICTORIEN, *Patrie!* Drame Historique. Edited by Hugh A. Smith and Robert B. Michell. The Macmillan Co., New York, 1930. Preface, pp. v-vi; Introduction, pp. vii-xviii; Text, pp. 3-145; Historical Note, pp. 147-151; Notes, pp. 153-170; Vocabulary, pp. 171-205. Price \$1.25.
- ROEHM, ALFRED I. and LEBERT, EUGENE M., *Simple French from Great Writers*. Lafayette Series. Johnson Publishing Co., 1930. Ill. Text, pp. 3-188; Biographical Notes, pp. 191-198; Vocabulary, pp. 201-285.
- LABICHE, EUGÈNE, *Le Voyage de Monsieur Perrichon*. Edited by W. G. Rogers. Oxford Book Co., New York, 1930. Introduction, pp. v-xvi; Text, pp. 3-91; Notes, pp. 93-117; Questions and Exercises, pp. 119-147; Vocabulary, pp. 149-185.
- BOYD, MARTHA, *French*. Oxford Book Co., New York, 1929. Grammatical Nomenclature, pp. vii-viii; Text, pp. 1-211; Vocabulary, pp. 213-227; Recent Examination Papers.

GERMAN

- SCHNITZLER, ARTHUR, *Der blinde Geronimo und sein Bruder*. Edited by Lawrence M. Price. The University of Chicago Press, 1929. Introduction, pp. vii-xiii; Text, pp. 1-32; Vocabulary, pp. 33-57.
- PONTEN, JOSEF, *Der Meister*. Edited by Oscar F. W. Fernsemer. The University of Chicago Press, 1930. Preface, pp. vii-xii; Text, pp. 1-86; Vocabulary, pp. 87-131. Price \$1.10. Ill.

SPANISH

- RIVAS, MANUEL LINARES, *Camino Adelante*. Edited by Nils Flaten and Arturo Torres-Rioseco. The Macmillan Co., New York, 1930. Foreword, pp. vii-xii; Text, pp. 3-77; Notes, pp. 79-94; Vocabulary, pp. 95-130. Price \$1.25.

GUTIÉRREZ, ANTONIO GARCIA, *El Trovador*. Edited by H. H. Vaughan and M. A. De Vitis. Heath & Co., 1930. Preface, pp. vi-vi; Introduction, pp. ix-xx; Text, pp. 2-81; Ejercicios, pp. 83-91; Notes, pp. 95-114; Vocabulario, pp. 117-151. Price \$.80.

El Libro del Cauallero Zifar (El Libro del Cauallero de Dios). Edited from the three extant versions by CHARLES PHILIP WAGNER. Part I. University of Michigan Publications, 1929. Ill. Preface, pp. vii-xvi; Text, pp. 1-516; Appendix, pp. 517-520; Index, pp. 521-531.

The Art Of Translation

The winner of the Spanish contest, which brought in 80 translations from 26 states and the District of Columbia, is Mrs. J. M. Server, 216 University Avenue, Lexington, Ky., close pressed by "El magistral." Other especially good versions were submitted by "Anita," "Gemelos," "El Viejecito," "Bill-put-it-off," and "Fritz." Noteworthy for sprightly style was the version of "Nandutzi," which however took too great liberties with the Spanish, in the opinion of the writer.

The following version is a composite product, though much of it follows Mrs. Server's translation.

A CITY AND A BALCONY

Again the lens of our telescope has become dimmed; nothing can be seen. Let us clean it. There we are; let us focus it anew upon city and landscape. Over there on the borders of the horizon, those small hills limned sharply against the clear sky are as clean-cut as though hewn with a knife. A deep, straight fissure cuts them asunder; along that fissure can be seen on the ground two long and gleaming iron bars that, close together and parallel, cross the entire countryside. Suddenly there appears on the hillside a little black spot: it moves, advances rapidly, and constantly leaves behind it a long stain of smoke in the sky. Now it is progressing over the open plain. Presently we see a strange iron car with a chimney that throws up a dense cloud of smoke, and behind it a string of black boxes with little windows in them; through the windows many faces of men and women can be descried. Every morning this black car with its black boxes starts up in the distance; it emits plumes of smoke, hurls out shrill whistles, races at dizzy speed, and plunges into one of the suburbs of the city.

The river slips along gently with its reddish waters; close to it—where the mills and the textile factories used to be—rise two great buildings: these have very tall, slender chimneys which are continually filling the sky of the plain with dense smoke. Many of the small streets of the city have been widened; many of those tiny streets that used to wind in and out—with their little shops—are now broad, straight streets where the sun scorches the dwellings in summer and the cold gales

raise blinding clouds of dust in winter. In the outskirts of the town, near the Old Gate, there may be seen a round structure with wide tiers of seats and in the center a circular space surrounded by a wooden paling. On the opposite side of the city one can make out another enormous structure, with innumerable little windows: morning, noon, and night there issue from that building shrill, long, quavering bugle-notes. Hundreds of little lights illumine the city during the night: they are kindled and extinguished automatically.

On the first balcony to the left, there in the stone house that faces the central square, a man is seated. He seems absorbed in profound meditation. He has a fine moustache with upturned ends. There the gentleman sits, with his elbow on one of the arms of his easy-chair and his face resting on his hand. A profound melancholy dims his eyes.

Azorín

Comment. This is a direct and straightforward piece of description, which offers no particular difficulties; for which reason the general level of the translations was uncommonly high.—Note the frequency of the reflexive verb in this passage, calling for varied treatment according to the context.—The word *rasga* must be toned down a little for English feeling: after all, the hills are really standing still, they are not being torn asunder, or rent apart, before our eyes. The word “cut” meets our requirements very well.—Of course rails are meant; but it is like giving away the point of a story to name them here. For the same reason I prefer “chimney” to smoke-stack, and “car” to engine or locomotive. Naturally the rails cannot be “joined together”—see the nearest railroad track.—*manchila* might also mean “stain,” but that would almost preclude the use of that word for *manchon*, for which it seems more appropriate.—*Ya* and *Ahora* both mean “now,” but it would be undesirable to begin consecutive sentences with the same word.—*divisan* should not lose in translation its sense of dimness or vagueness: all that one can really see is that there are faces behind the windows.—*surge* really falls out of the picture, since the small black spot merely “appears” in the distance; but Azorín is undoubtedly thinking of the hurrying train, and we must follow him in this. A similar sense of haste is implicit in the following verbs, hence the translation of *se mete* as “plunges.”—*antano* is a rather vague expression, and it is unlikely that the author has a single year in mind; on the other hand, we need not assume that the former mills disappeared many years ago. The author is interested in the present picture, and the sight of the new factories reminds him of how that spot used to look. A similar employment of “used to” seems to me needful to give the sense of the imperfect in *serpenteaban*. The *entrantes y salientes* are the “bends and juts” caused by the absence of a building line: “to wind in and out” is to me a perfectly satisfactory equivalent.—*calcina* is a violent word, really a technical term; “to calcine” is correct, but is wholly without emotional connotation for the English reader. One translator used the word “blister,” which is very good but has a special meaning that does not apply here; “scorch” conveys correctly the idea of intense heat, and is at the same time a colorful term. We must take pains not to turn our author’s brightnesses into drabs; conversely, we may insert a color if the general style calls for it.—*ventaval*, I am told, has now lost its restricted meaning, except that it designates a very strong wind, almost a hurricane. Nevertheless, I should be in-

clined to follow the older meaning and translate "sou'wester." This word implies the idea "gale" and also a sea-wind, and seems to me much more picturesque than either.—Beware of transliteration in place of translation: military signals are given by the bugle, not the cornet, and what are "undulating" tones? I can think of half a dozen more appropriate adjectives.—*Esta el caballero* is an emphatic mode of expression.—It would be well to use for *empana* the same word we use in the first line.

It is the hope of the writer that our translation contests and the comments growing out of them have helped to drive home the realization that translation is a fine art and an exacting one, worthy of serious study and prolonged effort. It was the French Lamartine who wrote: "of all books the most difficult to be written is, in my opinion, a translation."

B. Q. M.

AMENDMENT TO THE CONSTITUTION

At the Annual Meeting of the Executive Committee of the National Federation of Modern Language Teachers, held in Cleveland, December 30, 1929, an amendment to the Constitution was approved, as per Article VIII, Section a; and it is here printed and referred for action to the constituent associations, as per Article VIII, Section b. The constituent associations will please act thereon at their next meeting and communicate their action to the Secretary-Treasurer of the National Federation (Professor C. E. Young, University of Wisconsin Extension Division, Milwaukee, Wisconsin) as per Article VIII, Section c.

For greater clarity the present reading is given, and the part to be amended is printed in italics.

Article V. a.

Administration and control shall be vested in the Executive Committee, which shall be composed of representatives of the constituent associations, elected by these associations as follows: Association of Modern Language Teachers of the Central West and South—four representatives.

Association of Modern Language Teachers of the Middle States and Maryland—one representative.

New England Modern Language Association—one representative.

New Jersey Modern Language Teachers Association—one representative.

New York State Modern Language Association—one representative.

American Association of Teachers of Spanish—one representative.

In addition to the foregoing delegates, there shall be in the Executive Committee *Two non-voting seats, to be occupied by the*

Managing Editor of the MODERN LANGUAGE JOURNAL and by the Business Manager of the MODERN LANGUAGE JOURNAL.

It is this last paragraph that is concerned in the proposed amendment, which will make it read (and the changes are printed in italics) as follows:

In addition to the foregoing delegates, there shall be in the Executive Committee *Two seats, to be occupied by the Managing Editor of THE MODERN LANGUAGE JOURNAL and the Business Manager of THE MODERN LANGUAGE JOURNAL, who shall have all the privileges of the aforesaid representative elected delegates, with the proviso that no one member shall have two votes by virtue of being both a representative elected delegate and either managing editor of THE MODERN LANGUAGE JOURNAL or business manager of THE MODERN LANGUAGE JOURNAL.*

C. E. YOUNG, *Secretary-Treasurer*